

THE KRISHNA TEMPLE COMPLEX, HAMPI:
AN EXPLORATION OF ITS IDENTITY AS A MEDIEVAL TEMPLE IN THE
CONTEMPORARY CONTEXT

A Thesis

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ABSTRACT

Hindu temples in India have been in abundance for centuries. However, many have lost their use over time. They lie vacant and unused on vast tracts of land across the Indian subcontinent, in a time when financial resources for the provision of amenities to serve the local community are hard to come by. In the case of Hampi, this strain is felt not only by the community inhabiting the area, but the tourism sector as well. Hampi's immense significance as a unique Medieval-city in the Indian subcontinent has increased tourist influx into the region, and added pressure on authorities to provide for amenities and facilities that can sustain the tourism industry. The site comprises near-intact Medieval structures, ruins in stone and archaeologically sensitive open land, making provision of tourist facilities extremely difficult. This raises the possibility of reusing one of the abundant temple structures to cater to some of these needs, akin to the Virupaksha Temple Complex and the Hampi Bazaar. But can it be done?

There is a significant absence of research on possibilities of reusing a Hindu Temple. A major reason for this gap in scholarship has been due to the nature of the religion of Hinduism and its adherents. Communal and political forces over time have consistently viewed all Hindu temples as cultural patrimony of the people, despite legal ownership resting with the Government of India. In addition, a Hindu temple is complex, similar to the religion. Can the various Vedic rules of construction that are employed for such a structure be divorced from the temple, even if it loses its liturgical use by the loss of its idol? Should they?

Physically tampering with the spatial characteristics of a temple would be falsifying history. However, legal and religious associations of the main temple do allow for certain uses. The other parts of the temple complex can similarly be put to

uses that are sensitive to the existing historic fabric of the temple complex. However this kind of a phenomenon is highly dependent on the regional belief and thought.

Other temples do not have the same location or the same circumstances as the Krishna Temple, and therefore reactions to such an endeavor may vary according to the surrounding community and their thought, their belief system. The Krishna Temple is one example out of many. It has prime location, its community has a need for space, it has immense historical value, and it caters to a large Hindu sect, making it an ideal candidate for reuse. This reuse project is a small step in the (right) direction. Only future will determine if it is a success or not.

BIOGRAPHICAL SKETCH

My interest in all things historic developed while growing up in the city of Lucknow in Northern India. However it was during my pursuit of a Bachelor's degree in Architecture that I was introduced to conservation and historic preservation.

On the road to my Masters degree in Historic Preservation planning I worked with three different Conservation Architects in different cities in India; Romi Khosla Design Studios (New Delhi) in 2004, ANB Consultants (Lucknow) in 2005-2006 and Abha Narain Lambah Associates (Mumbai) in 2007. These firms got me involved in projects varying from landscape, conservation, interiors, urban development and adaptive reuse to commercial architecture. However my principal interests remain preservation and conservation of the built heritage and how it interfaces with issues of communities and planning. I hope to continue these into more detailed research.

For the four Krishnas in my life, who were my pillars of support throughout

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INTRODUCTION

The Medieval Hindu Temple: once a royal place of worship, now an object of aesthetic and historic appreciation; more tomorrow?

This thesis endeavors to grapple with a very pertinent, though sensitive and rarely touched-upon issue in India – can anything be done with a decimated Hindu temple structure which hasn't been used as a religious place of worship in a long time? While this has been somewhat common in the western world, with numerous churches getting reutilized in America and Europe, it has not been an accepted practice in India. Despite the fact that there are numerous temples in India which are currently not being used for religious purposes, little has been done to try and put them to a similar, a compatible or a contrary reuse. This thesis tries to find out if it can be done, using the Krishna Temple within Hampi's Sacred Center as a case study.

In a developing nation like India financial and material resources for construction are hard to come by, especially in semi-urban and rural areas. Local development agencies in these regions often struggle to secure funding for the provision of amenities to serve the local community. Despite this financial restriction, new structures are routinely constructed for miscellaneous civic purposes. On the other hand, many non-religious historic structures in India have been successfully reused instead of constructing more expensive new ones. However, religious structures of discontinued liturgical use face a stumbling block because they are still typically considered sacred by the community in which they are located, affecting any re-use plans for them. Other factors like site and location, designation status, structural condition as well as the predominant faith of the local community usually govern the eventual use of a structure, as will be exemplified in the case of a Hindu temple in this study.

Religious heritage structures in India are usually conserved or restored once they are designated as “Protected Monuments”. Those that do not have continued liturgical use are restored, renovated or conserved more as heritage structures than religious ones. While they aid in tourism in most cases, these structures do not have an intrinsic function. The Indian landscape is teeming with religious structures dating to the medieval period and before. These old structures constitute a substantial amount of the country’s building stock and real estate. While we cannot ignore their architectural and historical significance, can we perhaps respect their original use and find a new one? This change in use would need to respect the existing structure and its sensitive historic fabric, and perhaps either pay homage to what was once the function, or allude to it in some fashion so as to alert the users or public about the changes that have occurred. Such a project would set Indian precedents for the treatment of heritage religious structures. My aim as a student in preservation is to analyze if India’s religious historic building stock can perhaps be reutilized contemporaneously. The use itself is not important for this research, whose aim is to establish if such a reuse project can take place. This study is not an attempt to downplay the religious, historical, artistic and architectural value of the structure, but an attempt to enhance it.

India famously has a very old and rich art and architectural heritage, which has intrigued visitors and attracted international attention for hundreds of years. There are numerous tales of travelers during the pre-Colonial period and officers/officials during the British Colonial Period collecting or documenting religious works of art and architecture during their journeys across the country. Noteworthy among these were the contributions of James Fergusson¹ (1806-86), who was considered an architectural

¹ James Fergusson was responsible for giving India the first comprehensive works on the history of architectural forms and styles. His architectural pursuits led him to document sites with the help of photographs, lithographs, engravings and drawings, thus giving modern researchers a detailed and well-documented database on India’s architectural monuments.

scholar², and Sir Alexander Cunningham³ (1814-93), who is known as the father of Indian archaeology⁴. Cunningham was also the founder of the Archaeological Survey of India (ASI) in 1861 and he served as Surveyor General till about 1885. Today the Archaeological Survey of India is the primary administrative agency at the national level for regulating and maintaining preservation and conservation of India's heritage.

This phase in the history of India's architecture and archaeology has an important bearing on the scene today, for this was the period when the process of "museumization"⁵ of ancient and medieval sites began. This phenomenon is attributed



Figure 1: Eastern entrance gateway to the Krishna Temple, viewed from the Krishna Bazaar street

Source: Author

² Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*. (New York: Columbia University Press. 2004), 32.

³ Alexander Cunningham on the other hand, introduced the concept of field archaeology to the investigations at the ancient sites³. Both also employed different methods for their works. He produced detailed reports and descriptions of sites, coupled with topographical, historical and archaeological details of every excavated site which was documented with each step of the investigative procedures.

⁴ Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*. (New York: Columbia University Press. 2004), 42.

⁵ Ibid, 61.

to the intervention of archaeology, which led to the monuments' conversion into objects of official custody, with expert knowledge and public display systems, just as is seen within a museum⁶. This brings to mind immediate comparisons between the “art object” within the museum and the “museumized art objects” which we call monuments. Art objects within a museum are constantly being displayed and used in a variety of ways to conform to modern themes and interests, and their identity is constantly reinvented. The perceptions of the viewer undergo a dramatic change when he views the same object under varying contexts. The primary objective of the art object within a temple would be for veneration, while it would be an object of aesthetic appreciation within a museum. While both emotions convey a sense of fascination and respect for the object, the difference lies in the context. Religious inspiration is vastly different from the aesthetic inspiration which an object can inspire. Religious fervor within Hindus can inspire the same zealous veneration for a simple oblong-shaped *linga* (phallic symbol of Lord Shiva) as for a highly ornamented idol of a deity.

A similar argument can be made for an architectural monument of substantial historical value such as a Hindu temple. It once had an established liturgical use, but “museumization” led to a change in its identity from an object of religious veneration to a subject of aesthetic awe. Taking a cue from the cyclical change in an art object within a museum, perhaps a similar change in the identity of the temple can be envisaged.

Admittedly, such a change would be a drastic step to take within the Indian society, where communities have historically asserted their reluctance in allowing any form of change to occur in structures or sites they consider “sacred”. Despite communities and their liturgical practices and beliefs evolving and giving rise to

⁶ Ibid, 61.

alterations in the religious structure, the essential use of the space remains religious in nature by the continued worship. Changing the use of the space completely would mean interfering with the inherent character of the temple, which is closely tied to its physical structure as described in a later chapter. However, if such a conversion can benefit the local community, the tourism and the structure, then it is worth exploring.



Figure 2: Map of India with location of Karnataka

Source: (accessed Nov 3, 2007)

<http://content.answers.com/main/content/wp/en-commons/thumb/b/bc/215px-India-locator-map-blank.svg.png>



Figure 3: Bellary district highlighted

Source: (accessed Nov 3, 2007)

<http://www.hampi.in/images/Map%202.jpg>

While there are a number of questions waiting to be answered with respect to such a structure and its future, this thesis is constrained by its scope to address all of them in the depth and detail they deserve. However the ensuing chapters will endeavor to introduce the background information for the study, and then attempt to answer some of the questions through a case study, the Krishna (Balakrishna) Temple at Hampi, Karnataka (Refer Figure 1).

The city of Hampi is located in central Karnataka state (Refer Figure 2) in the south-west part of India, within the municipality of the town of Hospet (Refer Figure

3). The city is spread over an area of almost 26 sq.km with over 500 historic structures, built between 1336 A.D and 1565 A.D. This large, semi-arid site comprises large rock formations and boulders, hills, a fertile river valley, irrigational systems and canals, as well as ruins of the Vijayanagara Empire, a medieval period dynasty from Southern India. Today the city-ruins engulf the villages of Hampi and Anegundi within their boundary, and are in close proximity to the towns of Kamalpura and Hospet. Agriculture has been the primary means of subsistence for the region and signs of banana plantations and rice fields are still seen abundantly in areas near the river and within the Krishna Temple complex. Despite being mainly a Hindu site, Hampi also has remains of Islamic and Jain structures. Most structures located within the outer boundaries of the medieval city are in a fair condition although very few structures remain completely intact. Medieval battles and wars between the neighboring empires led to the ruin of many structures' integrity, compounded by vandalism since the sixteenth century. Random acts of damage and loot of the structures and idols continue even today. This raises many serious questions about the perpetuation of the site and our ability to put an end to its further deterioration, prompting this exploration of a way to achieve this.

The focus has been on Hampi for three primary reasons. First is Hampi's significance as a unique medieval-city in the Indian subcontinent. Archaeological, architectural, historical and epigraphical exploration and research by scholars has facilitated in the production of a vast database attesting to the city's importance. Second, Hampi's current UNESCO World Heritage Site status has brought it into national and international spotlight and given an added impetus to ethnographic studies in the area. Third, the newly draft Integrated Master Plan (IMP) which has been drafted by the Hampi Development Authority (the local governing body for the site) in 2007, aims to clear major areas of the heritage site by removing the settlements

and relocating their inhabitants, prohibiting any construction in the area and implementing guidelines and rules for developing the site as a tourist destination⁷. This Master Plan allows immense potential for development in the region, and this thesis explores one such tool for development that can perhaps be included in future editions to the Master Plan: adaptive reuse.

My particular interest in the architecture, archaeology and conservation aspects of the various structures within the site has arisen from the extensive conservation work currently being carried out on the legion of temples at various parts of the site. However, these efforts have been highly monument-centric, intending to conserve the structures and freeze them in time, with no provisions for their future. In addition, the growing interest in the site has given the tourism industry a boost, increasing the pressure on authorities and local entrepreneurs to cater to tourism-related needs in a location which is highly archaeologically sensitive and governed by at least 3 levels of government agencies. This gives the local community no physical space to contribute to the tourism industry. These factors combine to form questions of the site's future and ways of ensuring its survival as well as perpetuation. One way of ensuring a structure's survival has been to re-use it, more often than not for tourism development. There is tremendous potential at Hampi for such an endeavor, aided by the Master Plan mentioned above. The site for this research is in proximity to one of the main settlements within the entire site, the village of Hampi, and can be viewed as perhaps shouldering the burden of some of the commercial encroachments which are eating into the historic Hampi Bazaar street. This study aims to assist local, state and national authorities as well as local entrepreneurs in finding solutions to augment not only the tourism industry, but to ensure ways of perpetuating the built heritage as well. A

⁷ Global Heritage Fund, (accessed August 2, 2008)
http://www.globalheritagefund.org/news/conservation_news/city_of_ruins_jun_07.asp

preliminary survey done during my internship last summer with a Conservation Architect involved with the conservation of three of the temples in this area gave me the basis for starting initial research on this particular site, in addition to the factors enumerated above.

The study was envisaged as a historical and liturgical study of a particular aspect of India's cultural heritage. Books, periodicals and research papers contain a wealth of information on the multifarious aspects of the site of Hampi. Cornell University's library system (mostly the Kroch Asia Collections) also has an exhaustive collection of literary works on Vijayanagara. In addition, the books in the library collections of the other Ivy League Universities were available through the "Borrow Direct" Catalog. Other major sources of information were the online journals and article repositories found on Cornell's Library system. Since I have narrowed down the scope of this study to concentrate on one particular case study with many other examples to support arguments, I made use of many primary sources both at the site as well as via telephone and email correspondence. These include conservationists, scholars and government officials associated with the site, as well as local NGOs who are involved with the community. This kind of research helped determine the relationship of the structure(s) to the local community and explore how adaptive reuse can benefit them as well as heritage tourism at the site.

This study has been divided into six main chapters supported by a list of Appendices and a full bibliography. The first chapter discusses the overall site within which the temple is located and deals with its history, art and architecture. This lays the foundation for the second chapter's discussion of the archaeological, architectural, social and natural issues that are present in Hampi's more than 26 sq.km of protected area. The third chapter deals with Hinduism and tries to lay a historical and sociological foundation for the reader to understand the religion, its beginnings, its

belief system, its ethos and ritual culture. The chapter then goes on to initiate the reader's thinking to the state of the religion in contemporary India at national, state and district levels, zeroing in as close as possible to the location of the site.

The fourth chapter endeavors to acquaint the reader with a Hindu Temple through the various layers of complexity which are usually associated with this religious structure. Apart from rules and dimensions for construction dating back to Vedic times, the temple also has very complex and detailed metaphysical connotations as well as highly elaborate rituals associated with liturgy that have been addressed in this chapter to get a better understanding of the reasons behind the spatial and functional associations of a temple. Important rites of consecration and re-consecration are also discussed in detail to provide a background for their possible implementation on the case study. The chapter concludes with a discussion on which of these physical and metaphysical aspects can aid in re-inventing the structure's identity, and which ones would be potential impediments. The fifth chapter zeroes in on the Krishna Temple and delves into its own historical, religious and architectural significance which leads to a discussion of the contemporary conservation issues faced by the temple complex, and a history of the repair work that has already been carried out to date. The sixth chapter goes on to discuss various precedents and examples of religious structures in India. These vary in range from a converted Vijayanagara temple, an abandoned temple in a Karnataka village which is under proposal for re-consecration by the villagers, and the Bangalore ISKCON Temple which is a contemporary version of a Krishna Temple. This chapter also discusses the ramifications of potentially reusing the temple. Legal, religious, political and architectural considerations are taken into account to unravel the possibility of reinventing the temple's use. This culminates in the last section of the chapter, which proposes potential uses for the Krishna Temple, as well as ways of achieving them.

CHAPTER 1

EXPLORING HAMPI, THE LOCATION FOR KRISHNA TEMPLE

Hampi is one of India's most famous architectural and archaeological sites. Located in the Hospet Taluk (municipality) of Bellary District (Refer Figure 3) within the state of Karnataka in India (Refer Figure 2), the site offers a wide range of variations in architecture, topography and landscape features.

The landscape has heavily influenced the design and layout of this capital city of the erstwhile Vijayanagara Empire. The stark and remarkable landscape cradles the contemporary ruins of the city and is one of the most prominent aspects of Hampi (Refer Figure 5). Granite boulders are arranged as hills and ridges, dominating the landscape⁸. These rocks have long been a rich source of building material for this region. Tungabhadra River meanders its way through this landscape, flowing through a valley with cascades and waterfalls, and into Hampi, which it bisects into *Matanga* Hill and *Anjenadri* Hill respectively. It then continues on beyond Hampi into the fertile plains (Refer Figure 4).

Today, what is left of the erstwhile seat of Vijayanagara's power is stone masonry comprising fortification walls (Refer Figure 6), gateways, temples, colonnades, tanks and remains of buildings which were residential, recreational and ceremonial in nature. These structures lie in varying conditions from partial stability to heaps of rubble. Other kinds of structures mainly used by the ordinary folk were constructed in temporary (and cheaper) materials like mud, rubble, timber, thatch, and terracotta. They have not survived. Despite their disappearance over time, an overall design of the planning of the region can be evinced.

⁸ George Michell & John M Fritz. *Hampi*. (Mumbai: India Book House Pvt Ltd, 2003),13

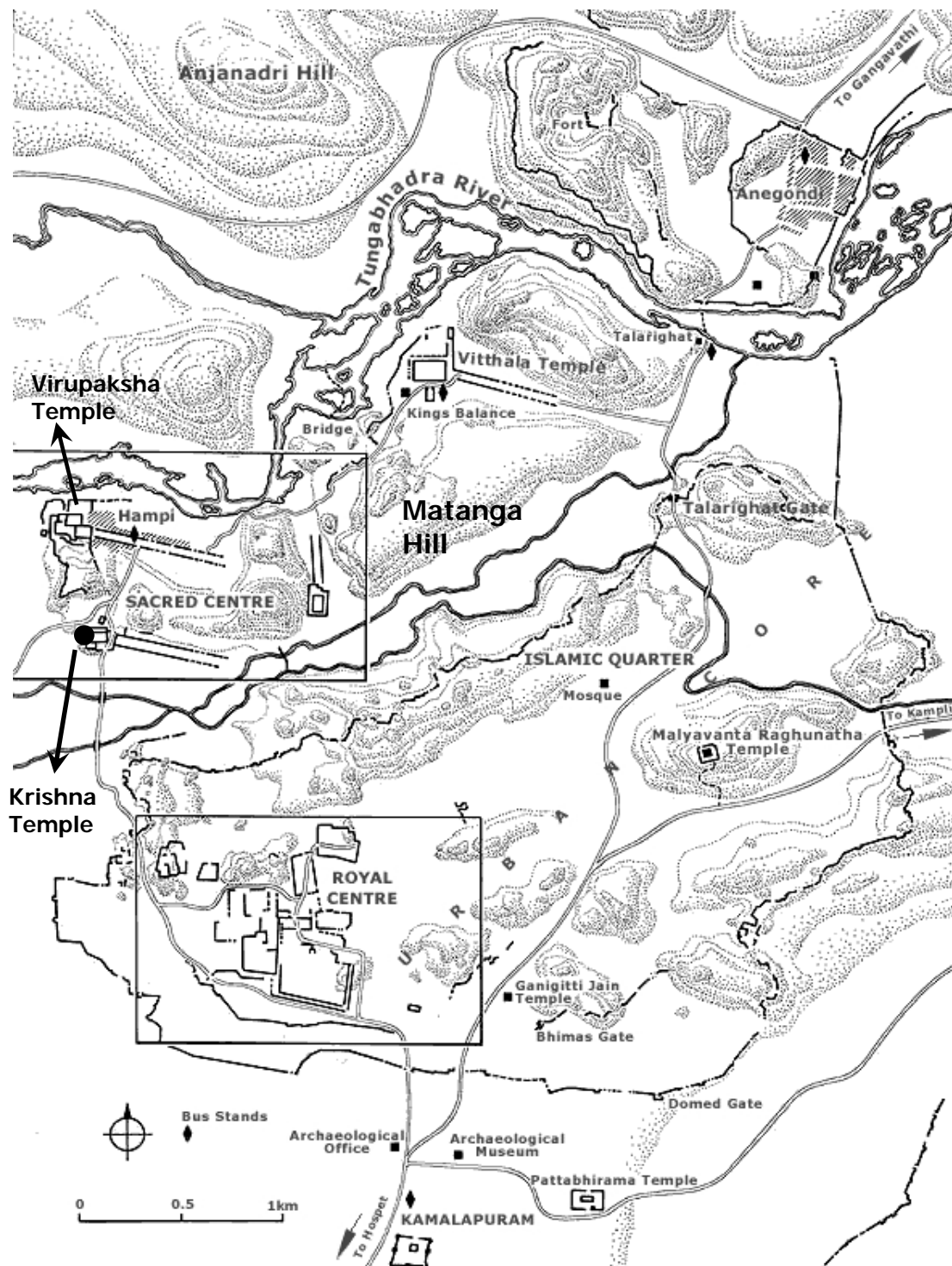


Figure 4: Site plan of Hampi, with the Anjanadri and Matanga Hills being divided by the Tungabhadra River

Source: The Vijayanagara Research Project,

http://www.museum.upenn.edu/new/research/Exp_Rese_Disc/Asia/vrp/HTML/Maps.shtml

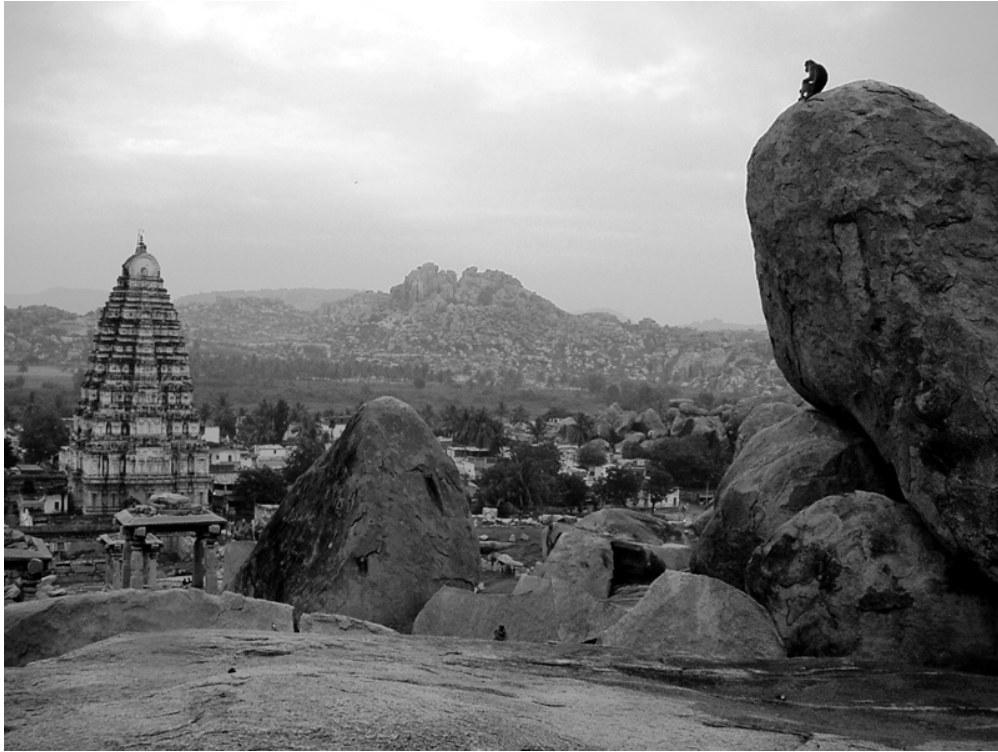


Figure 5: The *Virupaksha* temple of Hampi cradled within the rocky landscape

Source: http://www.flickr.com/photos/walter_hoffmann/107331191/sizes/o/



Figure 6: Remains of fortification walls and stone shelters scattered amidst the natural rocky formations.

Source: George Michell & John M Fritz. *Hampi*. (Mumbai: India Book House Pvt Ltd, 2003), 29.

This chapter discusses the history of the capital city, and the various myths and legends that are association with Hampi's origin. The Vijayanagara Empire forms a large and essential part of Hampi's history. The various dynasties of Vijayanagara and their contributions to the architecture of the region are discussed briefly as an overview of the evolution of the region as we see it today. The second section of this chapter deals with the architecture and planning of the city. Combining the restrictions imposed by the natural landscape as well as the needs of a growing capital city, Hampi has been identified by some archaeologists as having distinct zones themed into sacred, urban and royal according to the majority of types of buildings found within them. The main emphasis here shifts to the sacred centre, the part of the site that contains the Krishna Temple.

1.1 Origins of Hampi/Vijayanagara

Hampi, the capital city of the empire of Vijayanagara was founded in central Karnataka along the banks of the River Tungabhadra. The word "Hampi" is derived from Goddess Pampa, Lord Shiva's consort. When the empire was established in 1336 A.D, Hampi was renamed Vijayanagara which literally translates to "The City of Victory", an homage to the success of the Empire. Today, the area is popularly referred to as Hampi and for the purposes of this discussion we shall refer to it as such.

Before it was made the capital of the Vijayanagara Empire, the region of Hampi was ruled by the dynasties of *Kadamba*, *Chalukya* (of Badami), *Hoysalas*, *Kalachuris* and *Yadava* and was part of their kingdoms (Refer Figure 7). An inscription dating 1163 A.D. records the presence of donations made to Lord Virupaksha⁹.

⁹ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 8.

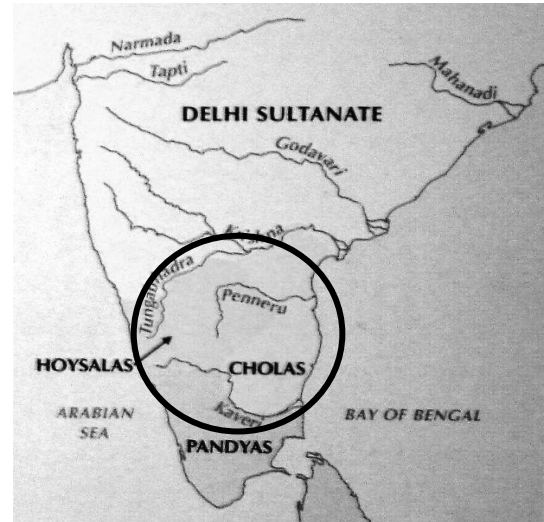
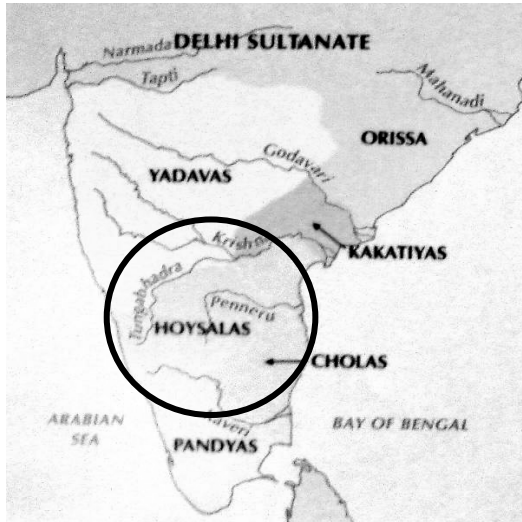


Figure 7.A: (Left) The Hoysalas and Yadavas were the ruling power in the region (red circle) during the pre-Vijayanagara period in 13th century AD.

Figure 7.B: (Right) The Yadavas were defeated by the Delhi Sultanate, but the Hoysalas still had control over the region between 1303 and 1329 AD.

Source: T.S Satyan, *Hampi: The Fabled Capital of the Vijayanagara Empire* (Bangalore: Directorate of Archaeology and Museums, 1995), 15.

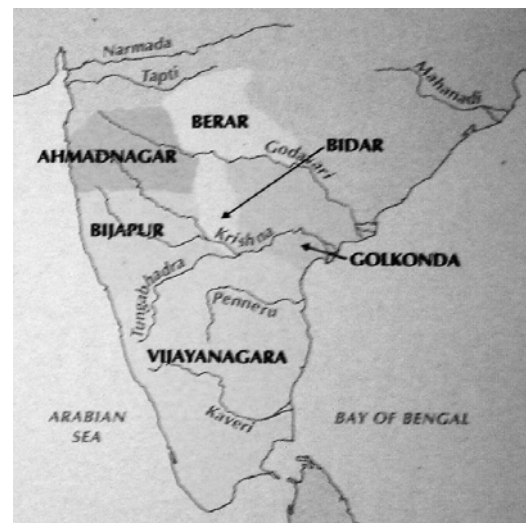
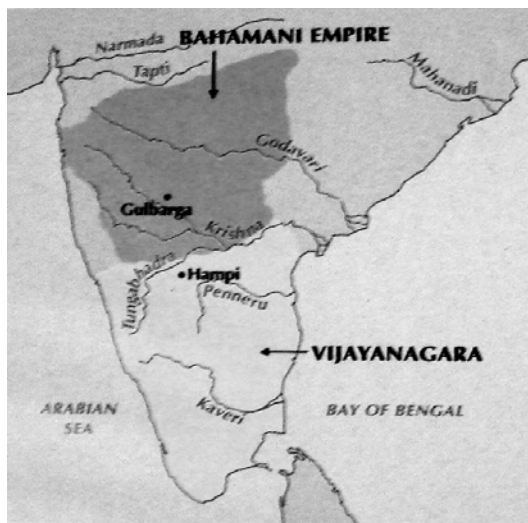


Figure 7.C (Left): In 1336, the Hoysala dynasty gave way to the Vijayanagara Empire, and the Gulbarga governor from the Delhi Sultanate revolted and formed the Bahmani Empire.

Figure 7.D (Right): By 1538 AD the Bahmani kingdom had broken into smaller kingdoms. However, they came together during the battle of 1565 AD to defeat Vijayanagara.

The Empire of Vijayanagara came into being as a reaction to the excessive invasions of the Sultanate armies of Delhi in the beginning of the 14th century. It was difficult for the rulers to keep track of lands they invaded, giving the local rulers an opportunity to emphasize their independence¹⁰. Two brothers took advantage of this situation and established the first Vijayanagara dynasty of the *Sangamas*. Named *Hukka* (1336-56) and *Bukka* (1356-77), they were imprisoned by the armies of *Mohammed Bin Tughlaq* when he defeated the King *Kampiladeva*. This region had been a part of his Hindu kingdom until about 1326 A.D, when *Kampiladeva* was defeated by *Tughluq*. Tughluq converted Hukka and Bukka to Islam and sent them back to their province as governors. In 1336 A.D. they broke free from *Tughlaq* allegiance, reconverted to Hinduism and established the *Sangama* dynasty.

The *Shaivite* brothers perhaps chose the site of Hampi for its *Virupaksha* (Lord Shiva's incarnation) and *Pampa* (Shiva's consort Parvati's incarnation) associations. Their patronization of the *Virupaksha* Temple at Hampi helped them launch their rule as the temple was a prominent seat of both religious and political power. Also known as *Harihara I* and *Bukkaraya* respectively, the brothers also raised a large army comprising of Muslim mercenaries and set about reclaiming the lands lost to the Delhi sultans.

The city of Vijayanagara was also known as *Hosapattana* (New City) for some time. In the sixteenth century the city was also called *Vidyanagara*. Some of the other names associated with the city during the rule of the Empire are *Hampe*, *Pampakshetra*, *Bhaskarakshetra*, *Pampapura*, *Virupakshakshetra*¹¹, although many historians believe these names mainly refer to the area on the south bank of the river and not the entire metropolitan region.

¹⁰ George Michell & John M Fritz. *Hampi*. (Mumbai: India Book House Pvt Ltd, 2003), 18

¹¹ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 9.

The next set of successors, namely Harihara II (1377 -1404), Devaraya I (1406-22) and Devaraya II (1424-46) managed to expand the empire to the Bay of Bengal in the east and Arabian Sea on the west and from Krishna River in the north to Tamil Nadu in the south. The 15th century *Sangama* rulers however, were less successful, and lost to the *Bahmanis* on various instances.

Then began the next dynasty within the empire, the *Saluvas*. Narasimha Saluva (1485-91) was successful in reestablishing the glory and prestige of the Vijayanagara Empire. His successors, however, were not as effective, and the empire deteriorated once again, until it came under the power of the *Tuluvas*. *Vira Narasimha Tuluva* in 1505 seized the power and brought the advent of the third and perhaps most successful dynasty of the Vijayanagara Empire.

His successor, *Krishnadevaraya* (1509-29) is hailed as perhaps the most successful and prolific ruler of the entire Vijayanagara Empire, followed by his successor *Achyutaraya* (1529-42). The case study for this thesis, Krishna Temple, was commissioned by Krishnadevaraya in 1515 after his successful capture of the fort of Udaigiri. This was also the period when Vijayanagara played host to a variety of foreign travelers, who documented all that they saw, thus giving modern-day historians a glimpse into the medieval period lifestyle of the Vijayanagara Empire. The last emperor of the Vijayanagara Empire, *Sadashiva*, was ousted by *Ramaraya*, Krishnadevaraya's son-in-law, who took control over the Empire and motivated the Deccan sultans into forging an alliance against the Vijayanagara Empire.

This alliance led to the fatal battle of 1565, which was responsible for the collapse of the mighty Vijayanagara Empire. The conquering troops spent months pillaging, burning and looting the erstwhile seat of power. The besieged city was eventually abandoned. Despite various attempts, the kingdom was not reestablished, and the seat of power shifted to various locations, till the last dynasty of *Aravidus*

ruled in Tamil Nadu for over a century, all the while letting Hampi decay with time. However, before Hampi's destruction, the Vijayanagara Empire spread across the modern-day states of Karnataka, Andhra Pradesh, Kerala and Tamil Nadu. During an

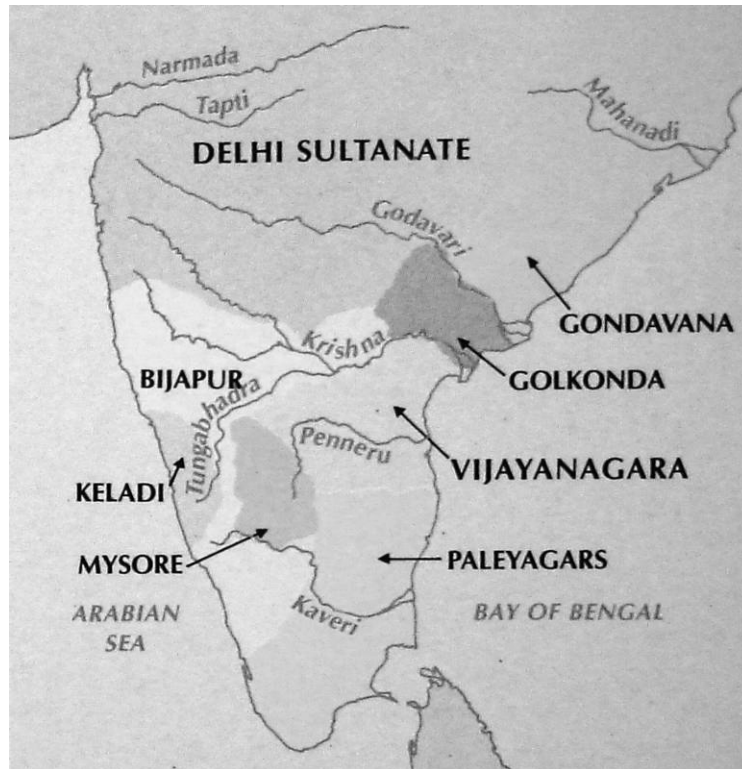
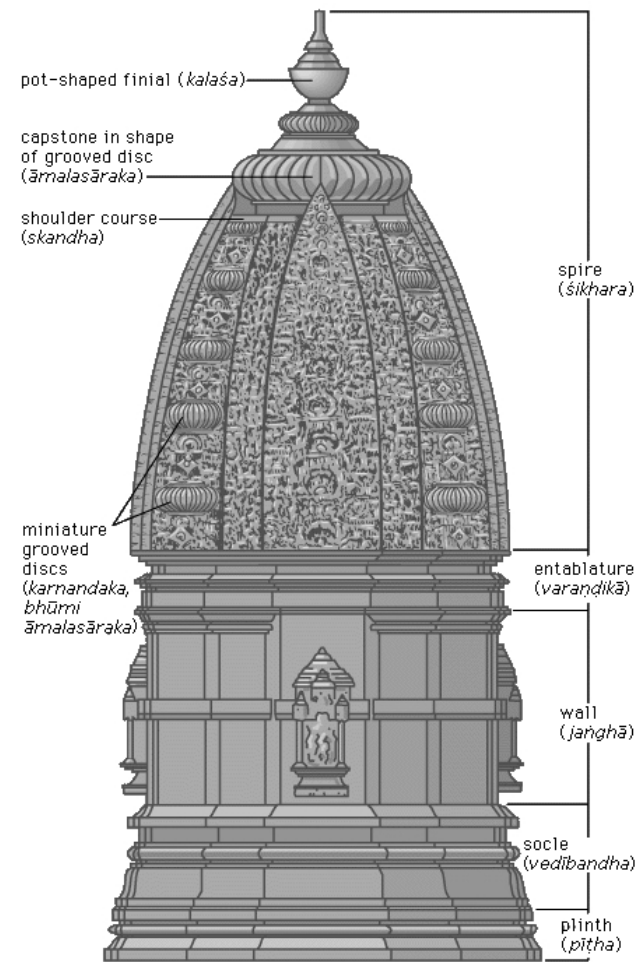


Figure 8: By the 17th century, the Vijayanagara Empire had broken into many small fragments
Source: T.S Satyan, *Hampi: The Fabled Capital of the Vijayanagara Empire* (Bangalore: Directorate of Archaeology and Museums, 1995), 15.

almost two hundred year period, trade and agriculture flourished in the entire region transforming the small region to a major military and political power. However after the battle of 1565, the entire site was at the mercy of the local farmers and their ploughs, as well as merciless pillaging by treasure hunters and looters. It was during the British Empire's sojourn in India that the splendor of Vijayanagara was unearthed and efforts have been on for over a century to solve the myths and mysteries associated with the ruins at Hampi, as elaborated in the next chapter. However, the

most noticeable and perhaps most important find of all the archaeological efforts has been the emergence of the stone structures strewn all over the rocky landscape, ranging from religious to civic. Their diversity of style and typology adds to the site's uniqueness.

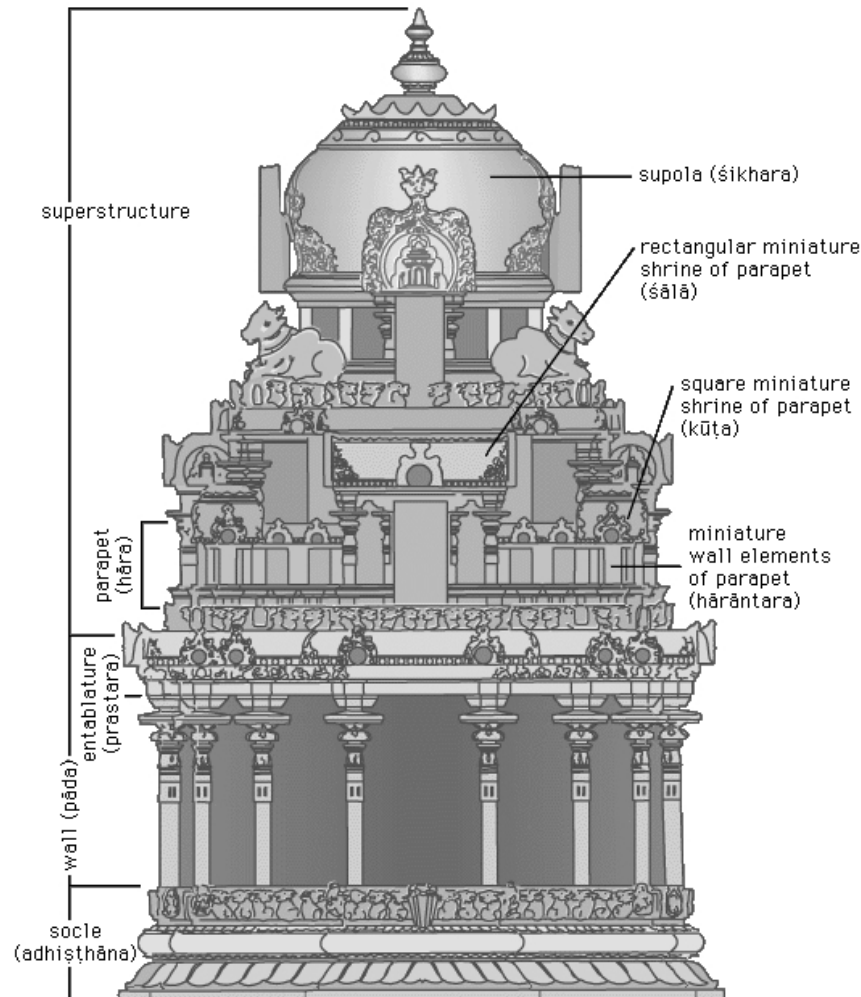
1.2 Architectural styles at Hampi



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Figure 9: Elevation of a North Indian style temple with the line of the superstructure continuous from walls
Source: The Encyclopedia Britannica,
<http://www.britannica.com/eb/art-3554/Elevation-of-a-North-Indian-temple-with-the-latina-type>
(accessed April 15th, 2008)

Two main styles of temple architecture have evolved over the various periods¹² in India's history: the *Nagara* style in the North and the *Dravidian* style in



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Figure 10: Elevation of a South Indian style temple

Source: The Encyclopedia Britannica,

<http://www.britannica.com/eb/art-3558/Elevation-of-a-South-Indian-temple-with-the-kutina-type>

(accessed April 15th, 2008)

¹² Three time periods of India's history are: the classical age that lasted from about 400 BC to the 8th century AD; the medieval period which lasted from 8th century AD to 12th century AD and the Sultanate period which lasted from the 12th century to the British Raj. The fourth period began after the British rule and continues to the present. It is considered part of India's modern history.

the South.

The major distinguishing factor between the two styles is the design of the spire, or the *shikhara*. The *Nagara* style spire is generally either vertical or curvilinear and has lines continuous with those of the walls below, these meeting at an apex above the sanctum¹³ (Refer Figure 9). The *shikhara* of the *Dravidian* style spire on the other hand is distinctively pyramidal, is divided into storeys and capped with a polygonal dome¹⁴. Over time, a variation of the Dravidian style called the *Vesara* style was developed, characterized by a round dome. The *Vesara* style is commonly found in Central India.

The predominant styles of temple architecture at Hampi are the various forms of the Dravidian style. Also known as the South Indian temple style (refer Figure10), it developed over about five dynasties, each one giving the style a slight stylistic identity of its own. The Dravidian sub-styles were named after each of the dynasties that influenced them, the Pallava (c.600-900), Chola (c. 900-1150), Pandya (c. 1150-1350), Vijayanagara (c.1350-1565) and the Nayaka (c. 1600-1750)¹⁵. All the five styles were derivatives of each other, and in fact led to the creation of two other regionally popular styles, the Deccan and Tamil styles of architecture. Together with the Vijayanagara style, these two form the majority of architectural styles seen at Hampi.

The Tamil style was used for constructing the Krishna Temple. Tamil-style structures were mainly constructed in granite. They were developed under the *Cholas* and later, the *Pandyas* of Tamil Nadu. A characteristic feature of this style is that the shrines are usually split into “pairs of pilasters” with “alternating projections and

¹³ Kaumudi Marathe, *Temples of India: Circles of Stone*. (Mumbai: Business Publications Inc, 1998), 18.

¹⁴ Ibid.

¹⁵ Krishna Deva, *Temples of India*. (New Delhi: Aryan Books International, 1995), 252.

recesses: the projections have niches for sculptures, framed by split pilasters and shallow pediments; the recesses have isolated pilasters standing in pots decorated with bands and tassels (*kumbhapanjaras*)”¹⁶.

Another feature of this style is that the superstructures of the *vimanas* (spire) as well as the parapets of the *mandapas* (pillared hall) are constructed in brick and mortar (Refer Figure 11). The Tamil style is also characterized by the entrance *gopurams* (gateways), which comprise large pyramidal towers constructed in brick and mortar as well, and contain passageways to enter the temple complex. These towers resemble barrel vaults and are capped with “enlarged *sala* roof-forms”¹⁷. The inscriptions of this style were made on the basement moldings and walls of the shrines.



Figure 11: The principal shrine at the Krishna Temple built in the Tamil Style with brick and mortar superstructures

Source: Author

As had been observed with temples in other parts of India, the temples of Vijayanagara also became more and more flamboyant over time. The moldings became more detailed, and the brick and stucco superstructures became increasingly

¹⁶ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 59.

¹⁷ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 59.

ornate. Temples began to be enclosed in a maze-like ring of walls which had massive *gopurams* (gateways). The increased religious activity in the region also led to increasingly elaborate liturgical practices, requiring equally elaborate and ornamental spaces to practice them. The Tamil style satisfied these elaborate needs of the religion more satisfactorily than the Karnataka style, which had smaller dimensions and fewer components¹⁸.

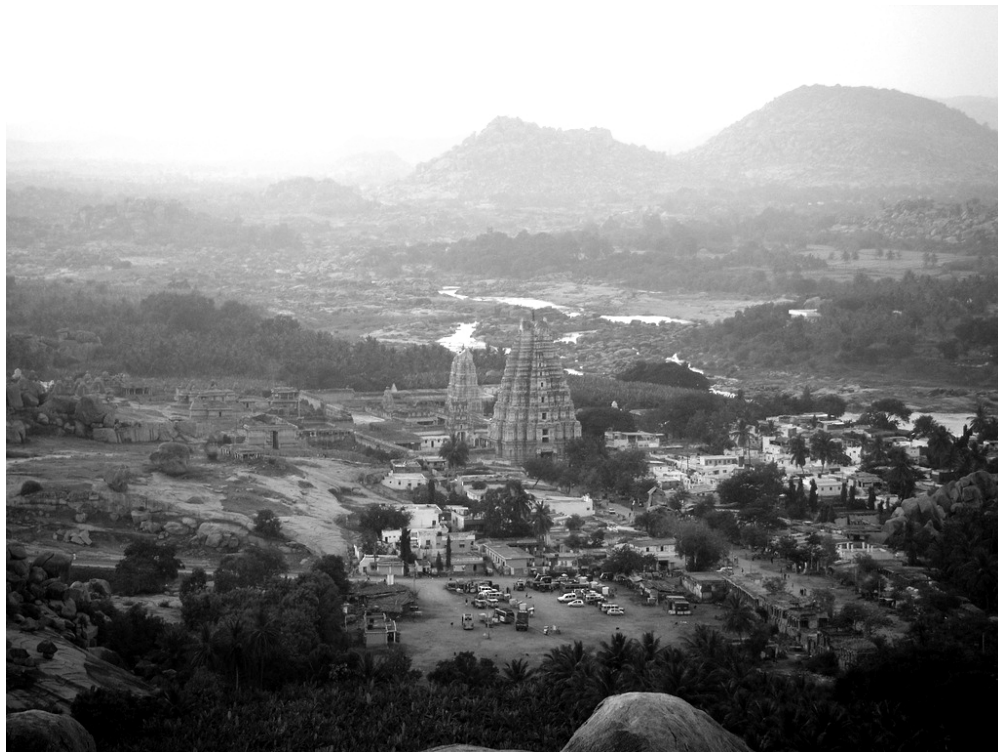


Figure 12: The imposing gopuram of *Virupaksha* Temple towers over its surroundings

Source: Author

The subtle changes in the architectural styles continued and by the 16th century, around the time of the construction of the Krishna Temple, the *gopurams* (gateways) had far exceeded the temple structure itself in scale and height; they sometimes reached as high as eleven stories. One unique feature of these *gopurams*

¹⁸ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 12.

(gateways) was that they rose over both the temple and the surrounding community (Refer Figure 12). They were thus an important feature of the urban landscape, signifying the sacred and political domination and power of the Vijayanagara kings¹⁹. This was a massive feat as each of the settlements within the capital had a main, central temple, and each had an imposing *gopuram* (gateway), establishing the city's majestic grandeur and political prowess over not only the local region, but symbolically over the entire empire.

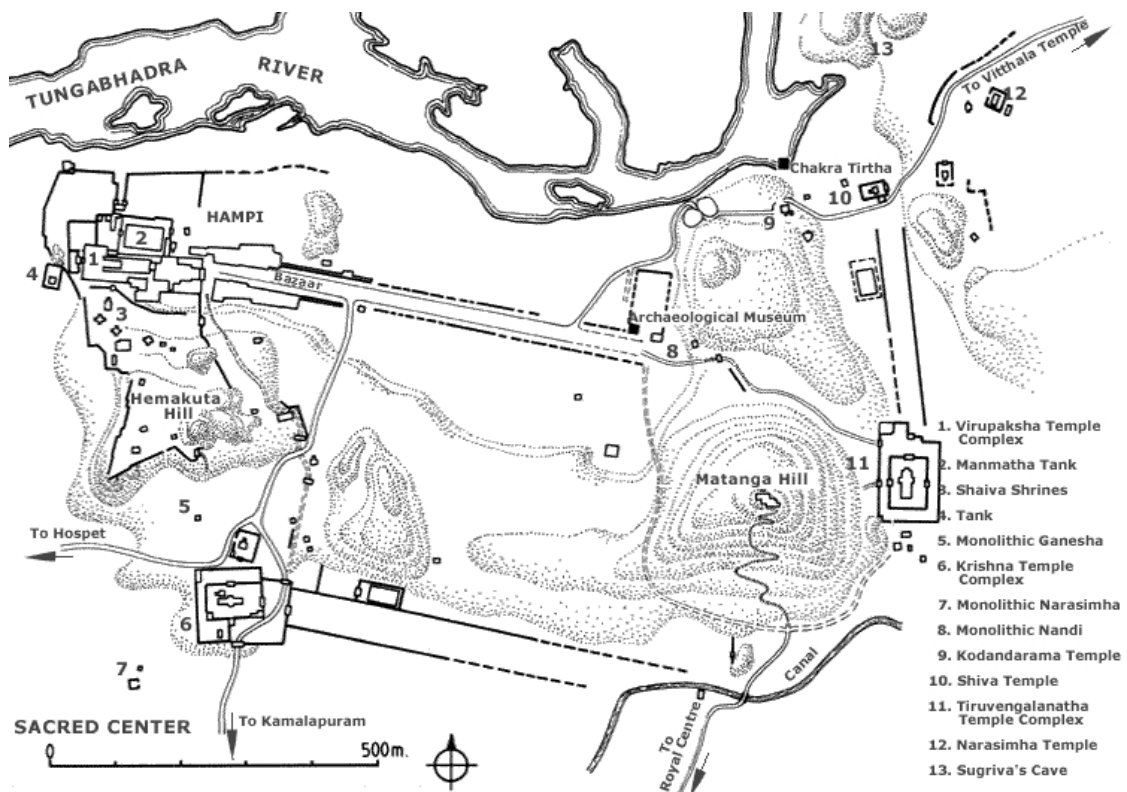


Figure 13: Plan of the Sacred Center highlighting scattered structures and roads

Source: The Vijayanagara Research Project,

http://www.museum.upenn.edu/new/research/Exp_Rese_Disc/Asia/vrp/HTML/Maps.shtml (accessed August 2, 2008)

¹⁹ Carla M Sinopoli, "From the Lion Throne: Political and Social Dynamics of the Vijayanagara Empire", *Journal of the Economic and Social History of the Orient*, 43 (2000):373.

1.3 *Hampi's Planning and Layout*

The twenty-five square kilometer area of the central part of Hampi makes it comparable in size to the core of any modern city today. The larger “Metropolitan Region” of the Vijayanagara Empire measures over 600 sq.km²⁰ which is comparable in area to San Jose (USA), Quebec (Canada) and Athens (Greece)²¹. Set within the natural setting of rocky outcrops and ridges, the site for the capital city strongly corresponds to its topography and landscape. The progressive terrain from the rocky outcrop to the open plains suggests the three distinct zones which are the sacred centre along the river, the royal centre and the suburban plains to the south and west²².

The sacred centre (Refer Figure 13) comprises a large number of temples, most of which date to the Vijayanagara period²³. This part of the city comprised of religious architecture which responded to its urban setting. Each urban zone had a temple complex as a nucleus²⁴. These temple complexes are similar in their typology; they have multiple concentric rectangular boundary walls with gateways topped with majestic *gopurams* (gateways). The enclosures of the temples contained many auxiliary structures like halls, altars, porches, kitchens, wells, tanks, aqueducts, walls with gateways, residential buildings and shrines etc which served the temple as well as the community. The temple complexes also had a physical connectivity to large tracts of land for agriculture, including the irrigated lands which were located to the south of

²⁰ The Vijayanagara Research Project, <http://www.vijayanagara.org/HTML/Suburban.html> (accessed March 13, 2008)

²¹ The largest cities in the world, (accessed September 13, 2008)
<http://www.citymayors.com/statistics/largest-cities-area-250.html>

²² John M Fritz and George Michell, “Interpreting the Plan of a Medieval Hindu Capital, Vijayanagara”, *World Archaeology*, Vol. 19, (1987):109.

²³ Ibid, 110.

²⁴ Ibid, 110.

the region. The area around the temple complexes also had many other independent structures like small shrines. The approach to the temple was typically through a colonnaded street which served as a market street as well as flanked the chariot of God during a religious procession. Traces of a road measuring about 2km in length have been found between the Virupaksha and the Vitthala Temple complexes; it is flanked by small temples, gateways and walls (Refer Figure 13).

To the south of the sacred center lies the urban core defined by thick fortification walls. This region contains the highest percentage of religious and civic buildings. The hills in this part of Hampi are dotted with temples and shrines, pillared halls, as well as traces of steps and roads²⁵.



Figure 14: Mahanavami platform within the Royal center
Source: Author

²⁵ John M Fritz and George Michell, "Interpreting the Plan of a Medieval Hindu Capital, Vijayanagara", *World Archaeology*, Vol. 19, (1987):114.

The road network within and outside this urban core lead to the royal centre, which was another fortified zone about 1.5 km in length, to the southwest. This centre was spatially divided into many walled compounds which were meant for various private or public ceremonies. The royal centre comprised of the “state chapel”²⁶ which was the Hazara Rama Temple and structures like ceremonial halls, platforms, palaces, large baths, storehouses and stable structures²⁷. Most of the roads that pass through the urban core of Hampi today meet on the court in front of the Hazara Rama temple.

The other structures found in this area are a hundred-pillared audience hall, a platform (Refer Figure 14) made in stone which is supposed to have been used by the king during the Mahanavami Festival, a series of spaces in the basement which could have been used by the king, rectangular columned halls, towers, boundary walls, aqueducts and stone-lined drains, baths, a rectangular pool, large and small series of courts and verandas and columned halls as well as large and elaborate gateways, which were used as a system of controlled access. A unique facet of this zone is the presence of the sturdier and more decorative Islamic-inspired structures, which may have been imitated from the structures in the North.

The western and southern parts of the urban core are comprised of level land that still displays the vestiges of the thick stone masonry walls, which once protected the residents. The suburban settlements that lie beyond this region, namely places like Hospet and Anegondi, still have evidence of a number of temples, walls and gateways which relate them to Hampi. These suburban areas also had elaborate water systems with an array of canals and channels, many of which are still in use today. The open land between these towns was historically used for agriculture, and may also have served as sites for military encampments. While Hospet was historically laid out as a

²⁶ George Michell & John M Fritz. *Hampi*. (Mumbai: India Book House Pvt Ltd, 2003), 26.

²⁷ George Michell & John M Fritz. *Hampi*. (Mumbai: India Book House Pvt Ltd, 2003), 26.

royal residence, Anegondi, located to the west of the sacred centre, consisted of various temples, sculptures, a fortified citadel and vernacular residential structures.

Surface archaeology at Hampi led to the discovery of many of the historic roadways and routes through the presence of parts of various stone pavements, ramps, steps, or worn rocks as well as the specific orientation and alignment of temples and other structures²⁸. Three main types of roads are evident at Vijayanagara: radial, ring and linear. The radial type appears to be found in and around the royal centre. As mentioned earlier, all these roads, after defining the urban core and royal centre respectively, converge in front of the Hazara Rama Temple. Many roads seem to lead in various directions from this enclosure, except westward. The ring system of roads also encircles the royal centre on the east, south and west sides. These roads make their way through the peripheral walls. The linear system of roads is found leading from Hospet to the sacred centre, through the intermediate valley as well as through the streets which were defined by the afore-mentioned colonnaded market streets of the temple complexes²⁹.

Concluding Thoughts

The city of Hampi and the Vijayanagara Empire may have ceased after the war of 1565 AD, but the art and architectural legacy they left behind are graphic remnants of an important part of India's history. One of the many factors which help keep the region alive is the village of Hampi as well as the continued use of the *Virupaksha* Temple as a pilgrimage site. An added dimension which has bred more life into Hampi is its recognition as a World Heritage Site over the last few decades, garnering world renown as well as increased tourist influx.

²⁸ John M Fritz and George Michell, "Interpreting the Plan of a Medieval Hindu Capital, Vijayanagara", *World Archaeology*, Vol. 19, (1987): 120.

²⁹ Ibid, 121.

The increase in tourism has been a dichotomous event for the development of Hampi and has not only impacted the architectural ruins and archaeological remains, but also the living part of the site, the villages in and around Hampi. A natural reaction to a sudden spurt of increased tourism usually results in commercial activity that has grown to such proportions over the last few decades that it now poses an imminent danger to the preservation and protection of the site. Designers, architects and archaeologists have been struggling to find ways to insert a more comprehensive tourism plan into the existing historic fabric.

A giant leap in the right direction has been made by the implementation of the Integrated Master Plan, a project which began in 2006 and put into force by the government in 2007. Today, the Hampi World Heritage Area Management Authority (HWHAMA) has taken up the task of painstakingly mapping the entire site with layers comprising the cultural heritage, the built heritage, the commercial areas, residential areas, open land, and contoured rocky outcrops. These have assisted the designers in getting a holistic view of the entire site, and will aid in the formulation and implementation of an effective land use, tourism and conservation plan. In an archaeologically sensitive area, where building new structures can be harmful for the site, making use of existing structures for purposes which can augment tourism and be of benefit for the visitors to Hampi would be an asset to such a plan.

However, various issues which affect such a plan start with the existing site conditions and its level of archeological and architectural sensitivity in addition to the administrative controls. When many agencies play a role in the affairs of a site, their effect on development proposals is usually a negative one. Therefore before taking a detailed look at the case study, it is beneficial to get acquainted with the various levels of complexities and issues which are related to the entire site, and determine which ones directly affect the case study.

CHAPTER 2

CONTEMPORARY ISSUES AT HAMPI

Recent archaeological explorations and excavations in the Bellary District of the state of Karnataka in southern India have shown it to be the centre for major Neolithic and Iron Age activity, a major temporal period in India's prehistoric age. The landscape and natural rock formations also allowed prehistoric man to carve out various forms of rock art, like petroglyphs and paintings, which have still survived and tell us a lot about the life of the people circa 1000BC.

One of the main archaeological projects conducted at the Sanganakallu-Kupgal region is known as The Bellary District Archaeological Project. This project began in 2002 as an extension to the excavations and reconnaissance that had been done up to that point and is a collaborative effort between the Indian and European scholars. The main aim of the project is to focus on “investigating, recording and interpreting the prehistoric remains, especially Neolithic and Iron Age”³⁰. One of the principal reasons for instituting this project was the large scale destruction of many such sites in the region due to urbanization, construction and development. Similar issues plague the site of Hampi, which is in close proximity to the Kupgal region. One of the major reasons for deterioration of the current site was the agriculture practiced here by unsuspecting farmers, who only saw opportunity for farming on the fertile lands along the Tungabhadra and not the art and architectural heritage of the Vijayanagara Empire that existed partially above and partially below surface. This agriculture affected the environment, the site that exists above surface level, and that which existed below. In addition, the administration of this area passed from the royal hands to those of the British, and eventually into the control of the Archaeological Survey of India. Today,

³⁰ http://www.homepages.ucl.ac.uk/~tcrndfu/web_project/intro.html (accessed November 14, 2007)

the site is fragmented by the various levels of control exercised here, hindering any cohesive growth and development.

2.1 *Environmental Issues*

Covering a vast area of about twenty-five sq.km, the fortified boundary of the city contains temple complexes, gateways, civic buildings, palaces, stables, watch-towers, bridges, aqueducts, baths and walls. All these elements of rural/urban living in the medieval times are dramatically located within a landscape full of rocky outcrops and barren hills which overlook the Tungabhadra River. This landscape is very similar to the one which inspired the Neolithic peoples of Southern India to settle atop the granitic hills of the Sanganakallu-Kupgal region.

Many kinds of environmental changes have affected the region of Karnataka during the colonial and pre-colonial era agriculture which was practiced here. The semi-arid region of in the inner areas of peninsular Karnataka has experienced bleak and discouraging bouts of climatic conditions off and on over a long period of time, but has managed to support almost 6000 years of agricultural practices, about 3000 years of urbanism and almost 600 years of existence of the city of Hampi. By doing this locals created a complex anthropogenic landscape.

However, environmental changes in this region were not first felt during the colonial period. Large-scale deforestation, erosion and reworked hydrological patterns were felt much earlier as well. A shift in agricultural patterns to rice agriculture changed the local environment to those which were possibly faced by Middle Period residents. Their changes to landforms, watercourses, and vegetation assemblages helped shape the productive patterns of the later periods. Agricultural practices with irrigation techniques were practiced during the Vijayanagara period, as evident by the

traces of canals and aqueducts³¹. Therefore, due to the limited agricultural practices, the main production here was crafts and ceramics while much of the food was imported from surrounding areas.

There have been some post-abandonment environmental effects on the site. Many natural and man-made features or structural remains and objects which existed on hill slopes underwent erosion by the downhill movement of rain and wind, and to some extent, agriculture and grazing. The artifacts which were located in valleys were either covered over by soil and vegetation, or were eroded before being buried by soil and vegetation. Many parts of the site have been inundated by the swelling waters of the Tungabhadra during the monsoons, which has had, and continues to have a detrimental effect³². Another cause for the degradation of the site has been attributed to agriculture and mining. Large-scale removal of architectural and cultural material to make way for agriculture and to provide material for local, modern use has resulted in large amounts of loss of data as well as historic material. More recently, iron and manganese mining in the area has also destroyed much of the archaeological legacy of the site. The highly important archaeological, heritage and cultural value of the site made UNESCO designate it as a World Heritage Site in 1987, and it was put on the Endangered List³³ soon after, due to various environmental as well as man-made causes such as dams, mining and indiscriminate agriculture, as well as urban sprawl.

2.2 *Architectural and Archaeological Issues*

There has been an immense amount of interest in the archaeology of the Hampi-Vijayanagara region over more than a hundred years. Scholars from India and

³¹ Kathleen Morrison, "Making Places and Making States: Agriculture, Metallurgy and the wealth of nature in South India". (unpublished work via email to author, 2007), 82.

³² John M. Fritz, Anthropologist, email correspondence with author, 2007

³³ UNESCO World Heritage Site, (accessed September 7, 2008)
<http://whc.unesco.org/en/list/241/threats/>

abroad have been working both below the surface and above it to try and fathom the mysterious history of this massive capital city. The majority of work done on this site has been between the period of 1975 to 1995. This was based on the early reconnaissance done over a hundred-year long period leading up to 1975.

The defeat of the Vijayanagara forces during the battle of 1565 at Talikot reduced the city to a heap of ruins. During this time, the city was ransacked by various invaders. Treasure seekers also made their way into the site, destroyed and removed innumerable valuable artifacts and objects of religious, cultural and historical significance. Between the periods of 1565 and 1800³⁴, the region we know as Bellary district passed through several hands, notably the sultans of the Deccan, followed by the Marathas, and then the Sultans of Mysore. It finally fell into the hands of the *Nizam*³⁵ towards the end of the eighteenth century, and eventually ceded to the British in 1800. At this time this was attached to the lands belonging to the Madras Presidency, under the control of the East India Company³⁶.

2.3 *History of Archaeological activity at Hampi*

Epigraphical and archaeological evidence suggests that there were many foreign visitors to the Hampi prior to the 19th century. However, their journals and records were not translated into English till the middle of the nineteenth century, once scholarly interest in this region had been generated during the British rule. In 1800, Colin Mackenzie, who later became the Surveyor-General of India, did surface

³⁴ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 14.

³⁵ Nizam, a shortened version of Nizam-ul-Mulk, meaning *Administrator of the Realm*, was the title of the native royals of Hyderabad state of India, since 1719. By the middle of 18th century, the scions, known as *The Nizams*, had quickly surpassed the Mughals ruling a vast dominion of about 125 million acres in south India. They were among the wealthiest people in the world. Seven Nizams ruled Hyderabad for two centuries until Indian independence in 1947.

³⁶ The Vijayanagara Research Project, <http://www.vijayanagara.org/HTML/Discover.html> (accessed March 5, 2008)

reconnaissance of the entire site, noting, describing and attempting to identify the various structures through journals, sketches and maps. The site was first photographed in the 1850s and 1860s. Most notable was the work of Alexander Greenlaw. His waxed-paper negatives were discovered in the 1980s. These show better than anything else, how much change the site underwent over a period of a hundred years, due to man, nature and a combination of both.

The first conservation work was undertaken by Major Cole between 1881 and 1883. The courtyard wall of the Vitthala Complex and some ancillary structures were stabilized. Post-1885, the British Government set up five Survey Areas with a Surveyor heading each area or Circle, as they came to be known later. A. Rea, who was the head of the Madras circle, made many corrections and notable changes to the existing maps. Epigraphical work at Hampi started towards the end of the nineteenth century. However, once Major Cole's post was relinquished, the site was left untouched till about 1902, and the only work done on it was the clearing up of vegetation by watchmen³⁷.

In 1902 the Madras Circle began earnest archaeological excavations at the ruined city of Vijayanagara. This was the first phase of archeological work done at the site. The entire city was cleared up of the jungle, pathways were constructed leading up to the various sites and monuments, and systematic structural repairs were begun to the endangered buildings, in addition to limited research and interpretation with the help of iconographic and epigraphical studies³⁸. The critical structures were dismantled stone by stone and completely reassembled, and others given appropriate treatment. The actual work was carried out by the Public Works Department which

³⁷ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 15.

³⁸ Ibid, 20

was under the jurisdiction of the Government of Madras, and a major problem faced by them was the destruction caused by the overgrowth and vegetation.

The period between the 1920s and mid-1970s was a bleak one for Hampi's archaeological excavations. Due to the construction of the Tungabhadra Dam, one of the major works carried out during this period was the collection of the scattered sculptures all over the site, which resulted in the construction of a site museum in the 1970s for their display. While the Dam brought a lot of economic prosperity to this region, it was a huge archaeological disaster. Large parts of the city were irreparably inundated with water and many architectural and archaeological features were destroyed due to increased agriculture in the area which was made possible by the irrigational facilities provided by the dam.

The period between 1975 and 1995 saw resurgence in the archaeological work at the Vijayanagara site. This second phase involved various agencies doing multi-faceted work. The second phase was a larger, elaborate continuation of the first. The main participants during this phase were the Archaeological Survey of India, the Karnataka State Directorate of Archaeology and Museums as well as international teams like Vijayanagara Research Project and Vijayanagara Metropolitan Survey. While the former two agencies have been involved with excavation, clearance and conservation, the latter two have employed surface archaeology techniques.

The Resurrection of Hampi Project was launched in 1981 by the Karnataka State Directorate of Archaeology and Museums. While the ASI had already begun excavation in the area after 1976 with the aim of exposing the entire plan of the city for interpretation, the State Directorate aimed to work on individual structures. A lot of this area was a wilderness of huge stones, debris, rubble and shrubs prior to 1976. Excavations unearthed some unique artifacts, such as Chinese porcelain shards, miniature sculptures and *lingas* (holy phallus) made of crystal and structures like small

basements, four half-buried temples and a large palace basement. This excavated space unearthed lumps of burnt wooden logs, charcoal, and ash which proved that the superstructure was of wood, and gave researchers the reason why the structure probably didn't survive the fire. Apart from clearance of vegetation, repair of existing structures and conservation of the excavated monuments was also carried out. This work involved reinforcement of walls, pillars and lintels as well as strengthening basements and realigning architectural members of above-grade structures³⁹. The techniques employed in this method were resetting of disjointed or fallen members, water-proofing of the exposed horizontal surfaces, re-pointing vertical surfaces to prevent the growth of vegetation, edging of plaster to safeguard it from chipping and mending broken pieces⁴⁰.

The Vijayanagara Research Project was begun in early 1980s by Dr. John Fritz (anthropologist) and Dr. George Michell (architectural historian). It formally started in 1982 as a cooperative relationship with the Government of Karnataka Department of Archaeology and Museums. The main aim of this project was to conduct Surface Archaeology using various techniques like mapping, measuring, photography, written descriptions, statistical descriptions, translation of texts, epigraphy and ethnoarchaeology. The Project produced a complete architectural inventory of the Vijayanagara Metropolitan area. A series of publications detailing the structures within the Sacred Center and the Urban Core were produced. Figures 26, 27, 28 illustrate some of the maps prepared by the team.

The Vijayanagara Metropolitan Survey Project was started by Dr. Carla Sinopoli and Dr. Kathleen Morrison in 1987 as an extension of the Vijayanagara Research Project. This project aimed at examining the agricultural base of the capital

³⁹ Anila Verghese, *Archaeology, Art and Religion: New Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 27.

⁴⁰ Ibid, 28.

and tracing the role of the rulers of the Vijayanagara Empire in managing the production and distribution of agriculture and craft goods throughout the kingdom⁴¹. An arbitrarily defined area was demarcated from the capital to its outermost fortifications, a total zone of about 350 sq.km. This was then subdivided into squares of 4.5 km as a sampling unit. Thereafter a 1:25,000 base map was prepared for each square by foot survey and reconnaissance and the archaeological crew undertook systematic walking within the delineated area, as well as documentation of the cultural remains which were encountered. One of the major preliminary results of the studies carried out by the VMS shows that there was no agriculture near the urban core; however, craft production like iron working, stone working, peg manufacturing, rock-cut image production, and lime processing was abundant⁴².

2.4 Administrative and Legal Issues at international, national, state and local level

Hampi as a site embodies many levels of administrative control and authority. Starting at the international level, the group of monuments at Hampi was inscribed by UNESCO as a World Heritage Site in 1986, establishing the international organization's advisory role in the development of the site. The process started on 15th October, 1982 when ICOMOS (International Council on Monuments and Sites) nominated the group of monuments at Hampi for inclusion in the World Heritage List of UNESCO. In 1986 the group of monuments was incorporated into the list of World Heritage Sites, pursuant to criteria (i), (ii) and (iv) of its Charter. Hampi as a site represents a unique artistic creation and therefore satisfies criterion (i); according to criterion (ii), the ruins of Hampi bear an exceptional testimony to the vanished

⁴¹ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 31.

⁴² Ibid, 32.

civilization of the kingdom of Vijayanagara, which reached its zenith under the reign of *Krishnadevaraya* (1509-1530); according to criterion (iv), this capital city offers an outstanding example of a type of structure which illustrates a significant historical situation — that of the kingdom of South India⁴³.

The site of Krishna Temple falls within the core zone which is designated by UNESCO as a World Heritage Site. In 1999, UNESCO also listed Hampi on the List of World Heritage in Danger when two suspension bridges were constructed in close proximity to the core protected area of the site and formed a potential danger to the safety and integrity of the heritage site. The site was removed from this list in 2006 when the Archaeological Survey of India was able to substantially show improvements in their efforts to remove or mitigate these threats.

The Archaeological Survey of India (ASI) is the chief governing body for the protection of the monuments, sites and objects considered national patrimony at the national level. The ASI has over the years designated 56 of the monuments within Hampi as nationally Protected Monuments, of which Krishna Temple is one. This designation was made pursuant to the Ancient Monuments and Archaeological Remains and Sites Act (AMASR) of 1958. The Act is the successor to the Ancient Monuments Preservation Act of 1904, which applied to all monuments and all sites which came under the Central or State fields to have the executive powers with the Central Government⁴⁴. The AMASR of 1958 changed this and applied that all monuments and archaeological sites of national importance would fall under the Central Government's jurisdiction, while the State governments would have their own laws to govern the monuments and sites of local importance. This produced the

⁴³ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 6.

⁴⁴ National Law School of India University website, Heritage Conservation Articles, <http://nlsenlaw.org/heritage-conservation/articles/constitutional-safeguards-for-environment-and-heritage-an-appraisal/> (accessed March 28, 2008)

Karnataka State Act for ancient monuments, which will be discussed later. Fifty-six structures within the site of Hampi are protected under the AMASR as a “*site of an ancient monument*” as well as an “*archaeological site and remains*”. These monuments, scattered all over the city ruins, are listed on the ASI’s records as being located in modern localities like Kamalapuram, Venkatapuram, Hampi, Krishnapuram and Kederampura, referring to the wider Metropolitan Region defined by Sinopoli and Morrison. Due to the monument-centric nature of this designation, the monuments are nationally protected, while the area around them now falls under the State Archaeological Department. A detailed analysis of the various clauses of this Act will be undertaken in the next chapter.

The state level governing body for the site is the Department of Archaeology and Museums of the Government of Karnataka, which usually works in tandem with the Bangalore circle of the Archaeological Survey of India. The larger site of Hampi, excluding the 56 monuments protected by ASI comes under the purview of the State Department of Archaeology and Museums. The State Department designates locally important structures pursuant to the Karnataka Ancient and Historical Monuments and Archaeological Sites and Remains Act of 1961. The clauses of this Act are similar to the AMASR, however, it protects all monuments which were declared to be protected under the Ancient Monuments Preservation Act of 1904, or the Ancient Monuments Preservation Act 1337 F, or the Mysore Ancient Monuments Preservation Act of 1925, but is limited to only those monuments which have not been declared to be of national importance under the AMASR.

The local level governing body for the site of Hampi, and perhaps the most important, is the Hampi World Heritage Area Management Authority (HWHAMA), which came into effect from 2003, pursuant to the Hampi World Heritage Area Management Authority Act of 2002. This Act pertains to the entire site of Hampi,

included within the Metropolitan region defined by Carla Sinopoli and Kathleen Morrison. It also defines many of the AMASR protected monuments as “Cultural Heritage” for their conservation and protection, however, the “Heritage Area” defined by this act refers to the areas comprising Core Area Zone, Buffer Zone and Peripheral Zones but excludes the areas protected by the AMASR of 1958. The Authority is currently in the process of creating a detailed Master Plan for the development of the entire Metropolitan Region as mentioned in the previous chapter.

Concluding Thoughts

Hampi is clearly a contested site with architecturally and archaeologically sensitive areas. Any work carried out there therefore has to be carefully designed, planned and executed, keeping in mind the dual sensitivity⁴⁵ of the region. The archaeological issues of the site present a bigger cause for concern for considering any contemporary intervention, simply by virtue of it usually being below ground level. Archaeologists are never too certain of what exactly will be found under the top strata of the soil. On a site like Hampi, this is made more complex because of the size and scale. Hampi has 25 square kilometers of the sensitive area which is encompassed within a larger metropolitan region, multiple times that size.

Architectural material is almost always found above ground level, making designers cognizant of their nature and size. These can be incorporated into a development plan and preventive measures can be taken which would ensure their protection. Archaeological resources, once disturbed, lose their association with the site. The process of removal or disturbance of an archaeological material from its site cannot be reversed.

⁴⁵ This ‘dual sensitivity’ refers to Hampi’s designation as a nationally protected site by the Government of India as well as designation as a World Heritage Site by UNESCO.

Add to this the various levels of administrative controls which are implemented at Hampi. International, national, state and local level authority is exerted at the site, resulting in various kinds of projects getting locked between the various departments having their own vested interests. These agencies also have their own legislation and each pertains to different sections of the site, resulting in isolated and incoherent approaches for development. The creation of the Hampi Authority has mitigated some of these administrative and developmental issues, wresting a major part of the control of development on site in their hands as one comprehensive development agency. The agency recognizes the Krishna Temple as an individual cultural resource in its legislation. This can be interpreted as either a boon or a bane for any development plans related to the temple, in addition to various other factors which are dealt in a later chapter.

Before we delve into the details of the Krishna Temple, it is beneficial to lay a foundation for the reason a temple exists: religion. Therefore prior to embarking on an exploration of the Krishna Temple, let us take a brief look at the religion of Hinduism, and its role in the development of the Vijayanagara Empire.

CHAPTER 3

UNDERSTANDING HINDUISM AND ITS ROLE IN HAMPI/VIJAYANAGARA'S HISTORY

The Krishna Temple is an example of a Hindu Temple dedicated to a particular cult deity and embodies the various architectural, artistic, sculptural and cosmic features which form a part of such a religious structure. Therefore, before discussing the architectural and cosmic features of the building, we need to lay the foundation for it by understanding the ethos of the religion of Hinduism.

Hinduism permeates every aspect of its adherents' lives. Hinduism also includes an array of beliefs, deities and traditions. Hinduism derives most of its tenets and beliefs from the Vedic⁴⁶ culture. The system of Gods and deities within the religion and their impact on the architecture of a temple is an essential relationship which is discussed in the later part of the first section. The two main cults of Hinduism are *Vaishnavism* (from *Vishnu*) and *Shaivism* (from *Shiva*) and both have their various manifested forms. Krishna, the deity venerated at the temple which is the principal case study of this thesis, is a form of Lord *Vishnu*.

The second section of the chapter addresses the demographics of the religion historically and in contemporary times. This data is helpful to understand how the religion interacts with the Indian society at the national, state and local levels. Census data for the state of Karnataka and the district of Bellary may also aid in determining the need for re-consecrating a shrine in Bellary. If there is a high demand for a temple dedicated to Lord Krishna, then re-consecrating the temple would serve the liturgical needs of the community. On the other hand, a lower number of Krishna followers may not require the temple's re-consecration, and could facilitate its reuse.

⁴⁶ Vedas are the oldest Indian sacred books.

3.1 What is Hinduism?

India can claim to be home to all of the major religions that are practiced worldwide⁴⁷ which are Hinduism, Buddhism, Jainism and Sikhism, Islam, Judaism, Christianity, Zoroastrianism and Bahai'ism. However, this plurality is often masked and overshadowed by the demographic domination of Hinduism over the peninsular subcontinent. Because of this domination over the centuries, Hindus are today most often considered the characteristic definition of an Indian society.

The history of Hinduism can be traced to at least 1300 BCE⁴⁸. This was the time before the advent of the Aryan⁴⁹ invaders into the subcontinent. The pre-Aryan culture in India had already shown signs of a religious faith which was very similar to Hinduism as we know it today, as is evident from the archaeological excavations at the Harappan⁵⁰ sites. Excavations at the ancient site of Mohenjo-daro in the Indus Valley⁵¹ showed evidence of idol worship, with the recovery of several statues of gods and goddesses which seemed to have been discolored by the use of lamps burning near them.

The next race of people who helped in the development of the religion was the “noble men” or the Aryans. They came into the Indian subcontinent from Central Asia

⁴⁷ Malik, Jamal & Helmut Reifeld, *Religious Pluralism in South Asia and Europe*. (New Delhi: Oxford University Press, 2005), 42.

⁴⁸ The Vedic Culture Centre, <http://www.vedicculturalcentre.com/vedicPeriod.htm>, (accessed April 16, 2008)

⁴⁹ Aryans or “noble ones” were nomadic people from Euro-Asia region, with a culture dominated by warfare. Towards the end of the second millennium BC, they started migrating southwards towards Persia and India. They soon spread all over Northern India and the Deccan and gave birth to an important era in Indian history: the Vedic Period. Washington State University, <http://www.wsu.edu/~dee/ANCINDIA/ARYANS.HTM> , (accessed April 16, 2008)

⁵⁰ Harappa was a city in the Indus civilization that flourished around 2600 to 1700 BCE in the western part of South Asia. Official website of Harappa, <http://www.harappa.com/har/indus-saraswati.html> (accessed July 7, 2008)

⁵¹ The Indus Valley Civilization flourished in the Indus river valley of Pakistan. The civilization covered the provinces of Sindh and Punjab of modern-day Pakistan, extended westward into the Balochistan province of Afghanistan and a small part of western India.

around 1500 BC, imparting their own beliefs and customs, absorbing local ideas and developed a new belief system. Aryans are also credited with starting the caste system which is still prevalent in India, and divided the society into four different classes. This classification of the society into groups was also partially responsible for the evolution of the various forms of God associated with Hinduism.

The post-Aryan invasion period was when the creation of the *Vedas* as well as the *Upanishads* and *Brahmanas* occurred. These doctrines gave rise to the priests who began to suffuse the various mystical sacrificial rituals with cosmic importance⁵². This was also the period during which a new aspect of Hinduism developed — that of personalized deities. The worshipper began to venerate a particular god or goddess almost exclusively, so as to try and obtain his heart's desires as well as absolution from sins committed. A host of other Gods and goddesses either related to *Vishnu* (the preserver) or *Shiva* (the destroyer) or their manifested form (avatars) also began to be popular, like *Krishna*, *Brahma*, *Surya*, *Ganesh*, *Parvati*, *Durga*, *Kali*, *Lakshmi*, and *Saraswati* to name a few. These in turn influenced the art and architecture and produced a multitude of stone edifices consecrated in honor of the various deities, giving rise to a variety of temple sizes, types, styles and liturgical concentration all across the country. The case study for this research is an example of a temple dedicated to one such cult: the cult of Krishna, which was one of the many cults found within Hampi. It was one of the many pilgrimage destinations for the region in medieval times, demonstrating the importance of pilgrimage within the religion of Hinduism.

Pilgrimage has historically been an important part of the religion, and was well documented. Foreign travelers to India during the medieval period (8th century AD to

⁵² George Michell, *The Hindu Temple: An Introduction to its Meaning and Forms*. (London: Harper and Row Publishers, 1977), 16.

12th century A.D.) have repeatedly mentioned the aspect of *Tirtha- yatra* or pilgrimage in their journals. This practice of pilgrimage continues to be highly popular in modern India. It is also seen today in Hampi at the *Virupaksha* Temple which is located near the Krishna Temple.

There is a ritual associated with virtually every significant activity in the life of a Hindu. Most of these rituals take place within a temple, emphasizing how important it has become to a Hindu over centuries. The temple expresses both the Hindu society and the most philosophical echelons of a civilization that has been Hindu in nature⁵³. The religion is polytheistic in nature and temples dedicated to Hindu deities often contain multiple iconographies in addition to the main one.

There are three popular components of the belief system known as Hinduism, comprising the belief that there is the main God, or his incarnate forms, or that God is an inanimate energy that lives within all of us. However, Hindus essentially believe that each living being has a glimmer of the heavenly powers⁵⁴ within them, called the “*atman*”. The prayers and rituals a Hindu performs during his lifetime are mere devices to help ease his life on earth, and make his eventual passage into his afterlife easier. This is where the temple and its initial forms began playing a role around 3000 B.C, because they were seen as a vehicle to help those devotees who could not envision God on their own.

The three main Gods of Hinduism are referred to as the “Holy Trinity”. Brahma is considered the supreme God, but myth has it that he was once cursed that he would have no followers and no edifices built in his honor, which is the reason why temples dedicated to Brahma are very rare in India. The most common temples are

⁵³ George Michell, *The Hindu Temple: An Introduction to its Meaning and Forms*. (London: Harper and Row Publishers, 1977), 14.

⁵⁴ Kevin O'Donnell, *Inside World Religions: An Illustrated Guide*. (Minneapolis: Fortress Press, 2007), 19

ones dedicated to either Shiva or Vishnu, or their *avatars* (incarnate forms). The relationship between these two is so complex and tortuous that one cannot venerate one God without mentioning the other, nor can a temple be built for one without having an image of the other in it.

Apart from dominating the temple, the religion of Hinduism has also permeated into Indian politics. From the time Hindus united to rebel against the British Rule in the 19th century to the present political parties who use religion for their benefit, the religion has played an important role in guiding the country.

3.2 *Hinduism in Politics*

Hinduism has been dominant within Asian countries like India, Nepal, Sri Lanka, Bhutan, Bangladesh for over two thousand years. Contemporary Hinduism is as strong a political force within India as it is a religious and social one. Politics in India have historically been religion-centric. Since Vedic times⁵⁵, a large part of the country was under the rule of various Hindu kings and empires. India was a predominantly Hindu country until the advent of foreign invaders and travelers who brought with them religions from other parts of the world. The spread of the Vijayanagara Empire⁵⁶ is considered to be the rebirth of Hindu political control over southern India, though northern and western parts were still under Islamic rule.

The major change in Hindu political control came during the Colonial rule in India. Prominent leaders from Bengal were the earliest to formulate a political vision and a social reform program for India on the basis of Hinduism. The political direction of the Hindus in India and the political ideology of *Hinduvta* (Hindu-ness) developed

⁵⁵ The Vedic Period is referred to as the time when the Vedas created by the Aryans were at their zenith, roughly between the time of 1700 BC and 500 BC.

Washington State University Online archives,

<http://www.wsu.edu/~dee/ANCINDIA/ARYANS.HTM> (accessed July 7, 2008)

⁵⁶ The Krishna Temple was commissioned by one of the greatest emperors of the Vijayanagara Empire.

by these leaders has been adopted by many contemporary political parties today, like the Bharatiya Janta Party and Shiv Sena. Events in recent times have highlighted how many political parties have adopted this ideology to help their vote-bank by appealing to Hindus, a majority in India.

The strongest effect of the religion on politics has been in terms of communal conflict with Islam. The seeds of this conflict were sown during the medieval period, with the advent of the Mughals as mentioned in the first chapter. This communal conflict was heightened and abused by the British, who pandered to each community to further their own quest for control. With the advent of India's independence in 1947 also emerged an independent Muslim State, Pakistan. So severe were the repercussions of this partition that it drove a Hindu fanatic to assassinate one of the foremost proponents of Hinduism, Mahatma Gandhi. Post-independence, communal tensions were also felt by the first Prime Minister of free India, Pandit Jawaharlal Nehru in 1949.

Social and communal conflict has perhaps been the best political tool for wresting control of anything associated with Hinduism, including the country of India. Communal differences can be argued to be contributors to hesitancy in people's mind to let go of any site with any past religious or sacred associations. A sense of proprietorship, despite the structure's ownership being under the Government is usually prevalent, thus garnering possessiveness in the minds of those with strong (or even mild) liturgical inclinations. Usually, it has been observed that even the mildest of religious adherents turn into orthodox fanatics in the face of such a dramatic change to a property they consider their own, atleast culturally. As was seen with the Partition of 1947 and below with the Babri Masjid issue, a change in what the community perceives to be its own is not readily welcomed.

There has been a very thin line that divides “governmental versus community rights over the country’s ancient monuments and to exercise the state’s prerogatives of possession and care”⁵⁷. Especially if these “ancient monuments” are or were religious in nature once upon a time, then it tends to have stronger community ties. This is the case with the Krishna Temple, and was the case with the demolition of the *Babri Masjid*⁵⁸, which was dated 1528. Despite having no particular architectural or historical merit, the mosque was nonetheless under the Government’s care. However, Hindu activists believing the site to be the birthplace of their Lord Ram, razed the Islamic structure to the ground in 1992, making it one of the worst days in India’s conservation and communal history. The Hindu communal parties of Bharatiya Janta Party (BJP) and the Vishva Hindu Parishad (VHP) incited the masses, acted like religious militants and propagated the idea of destroying the temple and constructing a temple in its stead⁵⁹. Various architectural and archaeological “proofs” were given to prove the legitimate existence of a temple on the site prior to the mosque. Most were inconclusive, however the religious orthodoxy took it upon them to administer and manage the issue by razing the mosque to the ground. This amounted to trampling over the fundamental governmental claim that an old monument, whether it be living or deserted and even when it belonged to a particular religious community, finally would count as the cultural property and heritage of India⁶⁰.

This is reiterated in a later chapter discussing the various legal frameworks that affect the Krishna Temple. Although the *Babri Masjid* case presents an extreme

⁵⁷ Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*. (New York: Columbia University Press. 2004), 268.

⁵⁸ Islamic mosque built in the city of Ayodhya in the state of Uttar Pradesh during the reign of Emperor Babur, founder of the Mughal empire in India. He ruled from 1483 to 1530. He was a descendant of the great Genghis Khan.
<http://www.wsu.edu/~dee/MUGHAL/BABUR.HTM> (accessed August 2, 2008)

⁵⁹ Sarvepalli Gopal, ed., *Anatomy of a Confrontation*, (New Delhi: Penguin Books India Ltd, 1990), viii

⁶⁰ Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*. (New York: Columbia University Press. 2004), 273.

situation of a heritage structure's willful destruction, it reflects upon the Krishna Temple's identity within it's own community and their sentiment towards the temple, and its future. The region of Krishna Temple is Hindu by a large majority. These statistics and others are discussed below, to have a better understanding of the kind of community the temple can potentially cater to.

3.3 *A demographic study*

The first Indian census was taken in 1881, when the religious demography of India was seen to be fairly homogeneous. The percentage of adherents of the

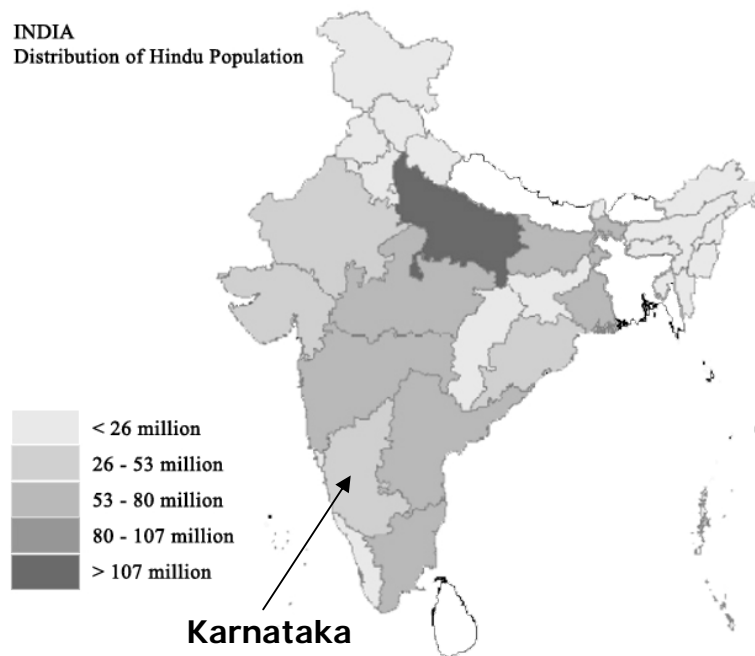


Figure 15: Distribution of adherents of Hinduism in India by States in 2001

Source:

http://www.censusindiamaps.net/page/Religion_WhizMap1/housemap.htm (accessed March 20, 2008)

“religions of native Indian origin”⁶¹ was about 79 percent of the population, and 95 percent of these comprised Hindus. The remaining 21 percent of the Indian population had 96 percent Muslims.

The native Indian religions remained insular, principally due to the relative isolation of India due to topography. The high mountains in the north, the desert of the west and the ocean surrounding the peninsula – protected practices on the subcontinent. Some foreign incursions occurred, but they were not an impediment to the growth of the religion. Various foreign dynasties that ruled over India helped spread the religion of Hinduism far and wide into other parts of the world.

In the seventh century AD India faced Islamic invasions, led mainly by Arabs. However, it took them almost five hundred years to gain a solid foothold on Indian soil. From about 1192 A.D to the 17th century large parts of the country were under Islamic rule, and this was the period when the spread of Islam within India may have decreased the percentage of Hindus, especially in the northern and western parts of the country. Peninsular India largely escaped the Islamic rule, and therefore remained mainly Hindu attributed mainly to the mighty Vijayanagara Empire, which resulted in the formation of a “Hindu Capital city” and predominantly Hindu Empire.

The end of the seventeenth century marked the advent of the British into India, thus introducing the other minority religion into the Indian subcontinent: Christianity. This was the period when India’s heterogeneous religions were at a peak, with the influx of many Parsis and Jews who escaped to India from persecution. They founded communities in predominantly in central and south India, and these communities still flourish today. However, Hinduism still retained its majority.

⁶¹ A. P. Joshi, M.D. Srinivas and J.K. Bajaj. *Religious demography of India: 2001 revision*. (Chennai: Centre for Policy Studies, 2005), 6.

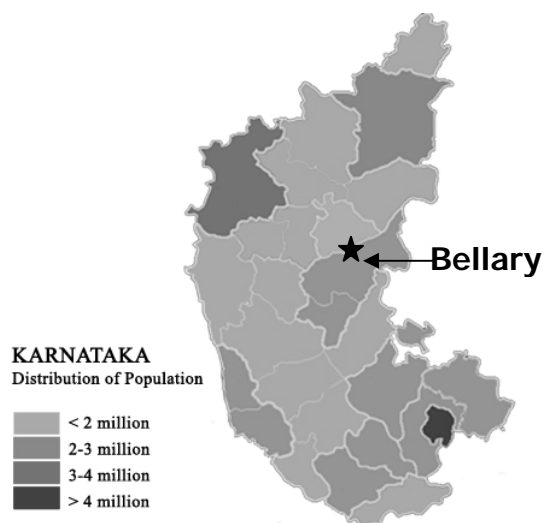


Figure 16: District-wise population distribution in Karnataka in 2001

Source:

http://www.censusindiamaps.net/page/Religion_WhizMap1/housemap.htm

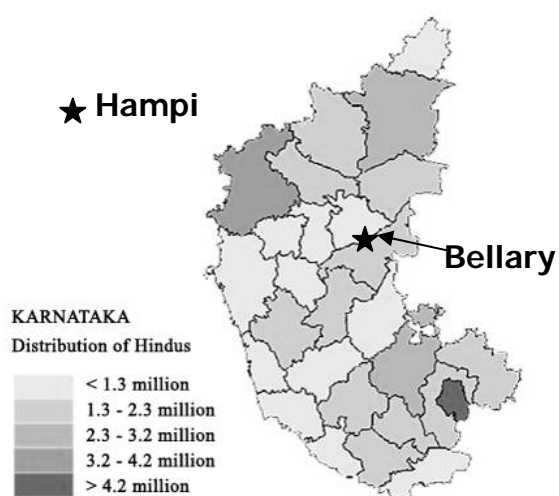


Figure 17: District-wise religious adherents in Karnataka in 2001

Source:

http://www.censusindiamaps.net/page/Religion_WhizMap1/housemap.htm

Table 1: Religious profile of Karnataka, 1951 - 2001

Source: Joshi, A. P., M.D. Srinivas and J.K. Bajaj. *Religious demography of India: 2001 revision*. (Chennai: Centre for Policy Studies, 2005), 49.

	<i>1951</i>	<i>1961</i>	<i>1971</i>	<i>1981</i>	<i>1991</i>	<i>2001</i>
Total Pop. (in	19,402	23,587	29,299	37,136	44,977	52,851
Indian Religionists	87.71%	88.06%	87.28%	86.89%	86.45%	85.86%
Muslims	10.05%	9.87%	10.62%	11.05%	11.64%	12.23%
Christians	2.16%	2.07%	2.09%	2.06%	1.91%	1.91%

Census data for every decade from 1951 and 2001 were compared to trace the change in the percentage of Hindu adherents in India. The percentage of Hindus in 2001 in India was about 81 percent (out of 85.86% Indian religionists)⁶², as compared to 85 percent in 1951⁶³.

Today, Karnataka is one of the states with the largest population and percentage of Hindus in the country. The 2001 census shows that Karnataka has 83.86 percent Hindus in the entire state, out of which 29.59% are urban and 70.41% are rural⁶⁴.

A district analysis of the state in 2001 shows that a relatively high percentage of Hindus are in Bellary, as compared to a majority of other states. Bellary is the district which encompasses the site of Hampi (Refer Figure 17). While urban Bangalore showed the largest population of Hindus (over 5 million, Figure 19), the district of Bellary was ranked sixth out of the total of twenty-nine districts. Bellary recorded a total of 85.81% Hindus, with 29.69 percent of this population being urban, and 70.31 percent being rural⁶⁵. This majority of Hindus in the region has historical roots, and led to the growth of various sects during the Medieval period, one of them being the cult of *Vaishnavism* that in turn gave rise to the cult Krishna, as described below.

⁶² Census of India website, http://www.censusindia.gov.in/Census_Data_2001/Census_Data_Online/Social_and_cultural/Religion.aspx, (accessed March 20, 2008)

⁶³ A. P. Joshi, M.D. Srinivas and J.K. Bajaj. *Religious demography of India: 2001 revision*. (Chennai: Centre for Policy Studies, 2005), 130.

⁶⁴ Census of India website, http://www.censusindiamaps.net/page/Religion_WhizMap1/housemap.htm, (accessed March 20, 2008)

⁶⁵ Census of India website, http://www.censusindiamaps.net/page/Religion_WhizMap1/housemap.htm, (accessed March 20, 2008)

3.4 *Hampi/Vijayanagara's Religiosity and the role of the Hindu Temple*

Hampi/Vijayanagara's identity as a city involves more than its royal and political associations. It is also an epitome of a grand Hindu Empire which contributed highly to India's religious and civic architecture. Most experts use the term "Hindu Capital" when referring to Vijayanagara, an allusion to the religion of the ruling dynasty. Other examples in India have shown that the religious leanings of a particular ruler or dynasty had massive implications on the architecture of their land in the medieval period, and their capital cities have been associated with that religion for centuries. Even today "Mughal" Delhi, "Nawabi" Hyderabad or "Nawabi" Lucknow all are allusions to the prominent dynasties of these cities, and their style of architecture which is a constant vestige of their past glories.

Most historians believe that the Vijayanagara Empire acted as a bulwark, guarding Southern India against the expanding Islamic influence⁶⁶ and successfully aided in the preservation and propagation as well as perpetuation of the Hindu religion. Unlike Northern India which became majority Islamic, Southern India retained its predominant Hindu character. The perpetuation and natural development of the religion of Hinduism was important, if only to save the "original", Vedic culture of India from dissolution. The Vijayanagara kings were purported to be the followers of *Purvada maryada* (ancient constitutional usage)⁶⁷, which meant that they pledged to obey and protect the various rules and rites of conduct. These were a part of the old Vedic culture of the country. In fact, the Islamic rule in the north influenced the creation of various sites for pilgrimage in the south as viable alternatives. The evolution of sites such as *Chidambaram*, *Virupaksham*, *Tirupati*, *Kanchi*,

⁶⁶ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 2.

⁶⁷ Ibid, 2.

Srirangam, and *Ramesvaram* came about in South India as a consequence of this Islamic domination of Northern India.

Hampi's strong associations to the mythical Ramayana as well as the *Vaishnavite* sage *Vidyaranya* gave the city a distinctly sacred and religious significance, which was increased with the establishment of a number of temples by the Hindu rulers. Archaeological remains and inscriptions allude to the fact that there were three main religions followed in this region: Hinduism, Islam and Jainism⁶⁸. Archaeologists have discovered that people of the different faiths lived in their own quarters and had their own places of worship. While Hinduism enjoyed an overwhelming majority and patronage by the emperors, Islam and Jainism also shared a small presence as evinced by the smattering of structures dedicated to them.

The religious affiliations of the Vijayanagara Empire have been deduced from the various inscriptions found all over the site. *Shiavite* religious practices were prevalent in this region since before the establishment of the Vijayanagara Empire. Structures dating as far back as ninth century AD, epigraphical records and literary works attest to the fact. *Pampa-devi* seems to be one of the oldest religious traditions of this area, and she slowly got incorporated into the Shaivite cult by virtue of her marriage to Lord *Virupaksha*, an incarnation of Lord Shiva. Lord Virupaksha was the presiding deity over the empire and watched over the Vijayanagara kings and the entire empire⁶⁹. Even today, the Virupaksha Temple is the only temple in the area where worship is performed and draws large throngs of pilgrims and tourists alike. However, he is not the only deity who was venerated at Vijayanagara. *Bhairava*, *Virabhadra*, *Ganesha*, all forms of Lord Shiva were also popular and have shrines

⁶⁸ Carla M Sinopoli, "From the Lion Throne: Political and Social Dynamics of the Vijayanagara Empire". (*Journal of the Economic and Social History of the Orient*, 43, 2000), 364.

⁶⁹ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 19.

dedicated to them. From the mid-fourteenth century, the kings started showing an affinity to the Sringeri monks and one of them was allegedly responsible for the creation of the capital city, Sage *Vidyaranya*, as mentioned in the history of Hampi⁷⁰. One of the other independent deities most popular during the Vijayanagara period was Lord Hanuman or *Anjaneya* (monkey-god), and shrines dedicated to him are scattered all over the city ruins.

The change in the sectarian leanings occurred with a change in the dynasty. The successors to the *Sangamas*, the *Saluvas* were *Vaishnavites*. One of their most unique and popular deities was *Narasimha*, the man-lion deity who was a form of Lord Vishnu. The *Madhva* ascetics venerated both *Narasimha* and Krishna. King Krishnadevaraya, was one of the *Saluvas* and a *Madhva* follower. In fact, he commissioned the construction of the famous large *Lakshmi-Narasimha* monolith found in Krishnapura, adjacent to the Krishna Temple complex, attesting to the sovereign's religious affinity for this deity. Apart from the monolith, the city has a smattering of temples dedicated to Lord *Narasimha*, although none of them seem as large as the temples of *Virupaksha*, *Vitthala*, *Krishna* and *Tiruvengalanatha*⁷¹. The other important *Vaishnavite*⁷² cults popular in Vijayanagara were the *Krishna* and *Vitthala* cults, as is evinced by the large eponymous temple complexes and their suburban settlements.

While the Krishna cult will be explained further in the next chapter, it is pertinent to note that *Vitthala* is also a form of Krishna, and came into prominence in the sixteenth century, even though the *Vitthala* temple was constructed in the fifteenth

⁷⁰ Ibid, 8.

⁷¹ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 38.

⁷² The other *Vaishnavite* cults at Vijayanagara were *Tiruvengalanatha*, *Ranganatha*, *Varadaraja*, *Alvars* and *Acharyas*, which all mainly gained popularity during the reign of the *Saluva* and *Tuluva* dynasties

century. Also, King *Krishnadevaraya* was responsible for the construction of the famous *Vitthala* temple complex (Refer Figure 18). Both the Vitthala and Krishna Temples were epicenters for the growth of the suburb “cities” of *Krishnapura* and *Vitthalapura* respectively.



Figure 18: The Vitthala Temple Complex with the Chariot in the foreground
Source: Author

The religious affiliations of a dynasty or an empire can be interpreted as the key attribute which defines social and political actions and interactions⁷³. Religion has also helped in the shaping of the architecture, planning and settlement pattern of many cities in South India like Madurai, Srirangam and Mahabalipuram in Tamil Nadu and Bhuvaneshvara and Puri in Orissa. These are examples of the many sites in South India

⁷³ Carla M Sinopoli, “From the Lion Throne: Political and Social Dynamics of the Vijayanagara Empire”. (*Journal of the Economic and Social History of the Orient*, 43, 2000), 368.

which developed as an urban response to the temples which were located both spatially and conceptually at the heart of expanding political and commercial systems⁷⁴. Temples served as the epicenters for commercial and agricultural development of a settlement, and many times also served as the seat of political and administrative power. The temple was also a centre for agriculture and craft production like textile manufacturing.

The state and the temples had an interdependent relationship. The relationship linking the kings, temples deities, priests and sectarian leaders was triangular in nature⁷⁵. The priests prayed to the God, the gods blessed the king and his kingdom, and the king protected and patronized the temples. The kings of the empire also built a large number of temples, made repairs to existing ones or added structures to them, settled disputes within the temple administration and bestowed large amounts of land, local taxes and other form of riches and jewels for the daily worship in the temples in honor of the deities houses within. This royal favor was extended to temples of *Shaivite*, *Vaishnavite* and Jain leanings, and also included the local rich individuals and families. Consequently, it is seen that the visitors to the temple and the audience for the worship within were not the public at large, but comprised of the elite individuals who considered investments in the temple to be beneficial to their economic and social standing as well as a means to communicate to their peers information about their wealth, piety and legitimacy as the influential members of society⁷⁶. The strong royal patronage was enjoyed by the temple as imperial control

⁷⁴ James Heitzman, "Temple Urbanism in Medieval South India." (*The Journal of Asian Studies*, Vol. 46, No. 4. (Nov., 1987), 792.

⁷⁵ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 4.

⁷⁶ Carla M Sinopoli, "From the Lion Throne: Political and Social Dynamics of the Vijayanagara Empire". (*Journal of the Economic and Social History of the Orient*, 43, 2000), 375.

was considered to be intertwined with divine authority and power⁷⁷. The *Brahmin* was a substitute for the king to conduct sacrifices and sacred rituals as warfare, blood-shedding and consumption of meat disqualified the sovereign from performing such holy ceremonies⁷⁸.

The divine aspect of the temple was already considered the supreme power, above King and country, and the priest thus enjoyed vast amounts of leeway and discretionary powers owing to his proximity to God and his status as an almost-equal to the King. Also, the financial grants and real estate bestowed on the temple by its rich patrons like Kings and feudal lords added to the aura of power that the priest shared. Large donations and royal patronage received by the temples enabled them to have a political and agricultural monopoly in their community; this is was an added layer of power associated with the physical aspect of the temple. These donations were not only royal in nature; individuals and social groups⁷⁹ were contributors to the temple's wealth as well.

The settlements within the city of Vijayanagara certainly followed the temple-settlement pattern; the 4 main nuclei within the city grew around the main temples in that region. Hampi had the Virupaksha Temple, Vitthalapura had Vitthala Temple, Krishnapura grew around Krishna Temple, and Achyutapura had a temple dedicated to Tiruvengalanatha.

⁷⁷ John M Fritz, "Vijayanagara: Authority and Meaning of a South Indian Imperial Capital." *American Anthropologist*, Vol. 88, (1986): 46.

⁷⁸ John M Fritz, "Vijayanagara: Authority and Meaning of a South Indian Imperial Capital." *American Anthropologist*, Vol. 88, (1986): 46.

⁷⁹ Carla M Sinopoli, "From the Lion Throne: Political and Social Dynamics of the Vijayanagara Empire". (*Journal of the Economic and Social History of the Orient*, 43, 2000), 373.

Concluding thoughts

This chapter clearly illustrates that Hinduism has been an integral part of the Indian subcontinent for over five thousand years. The culture, ethos, social, cultural and political life of a Hindu Indian has strong roots in the religion of Hinduism. Unlike other religions, Hinduism lacks a structure. It is neither managed by a church like Christianity, nor does it follow a single sacred text. The religion is without boundaries and is a union of a large variety of external influences and religious beliefs. However, the religion imbibes in its adherents a sense of feeling that unites the various sects. The common link between all the Hindu sects is the spiritual experience of the religion and the realization of the existence of one superior God⁸⁰. This spirituality and zeal for the religion permeates into all aspects of a Hindu's life can be interpreted in two ways. It can either be a boon for the successful re-consecration of the temple, or it can be a bane for a potential reuse.

The former is supported by the demographic data in the second section of this chapter. The percentage of Hindus in the country has been almost consistently constant as compared to other religions such as Islam. This domination is even more prominent in the state of Karnataka, which has one of the highest percentages of Hindus in the country. Figure 17 clearly shows that apart from the northern state of Uttar Pradesh, the majority of states with high Hindu populations are in the southern part of India. This domination has been attributed to the efforts of the Vijayanagara Empire in curtailing the marauding Muslims from converting the South. It therefore remained predominantly Hindu. This dominance has had an influence on religious architecture nationally, and in Karnataka. A large section of Karnataka's building stock comprises Hindu temples. In addition, most districts of the State have recorded 2.3 million or more Hindu adherents. However, this majority of Hindus in the region

⁸⁰ Sarvepalli Gopal, ed., *Anatomy of a Confrontation*, (New Delhi: Penguin Books India Ltd, 1990), 14.

of Bellary cannot be the only reason to propose any re-use for a temple. There are many other factors which need to be considered. The first of these factors is the identity of a temple and trying to understand what exactly it constitutes.

CHAPTER 4

WHAT IS THE HINDU TEMPLE?

This chapter provides a brief look at the Hindu temple. It is essential to understand a particular architectural space in order to comprehend the layers of complexities it embodies, making it easier to find possibilities of reinventing that particular space. This building typology is a religious or a quasi-religious one, with special formal and functional relationships which need to be understood to get a complete picture of what constitutes a Hindu Temple.

Religion, and by extension religious spaces are an intrinsic part of the Indian cultural experience. More specifically, many people feel that religious Hindu temples precisely symbolize the fundamental Indian ideals and beliefs⁸¹, merely by virtue of their overwhelming numbers in the secular Indian State. Such temples, strewn all across the Indian landscape, in various shapes and sizes, are devoted to different cults and belong to a wide range of time periods. In Southern India it is believed that one cannot walk even a mile without encountering a shrine of some sort – more often than not, Hindu. This leads us to explore this building type to try and understand the rationale behind its existence and creation; and for the purpose of this research, its perpetuation.

The Hindu temple is also referred to as *vimana* (well proportioned), *prasada* (seat of the Lord), *devalaya* (house of God), *devagram* (the village of God), and *sthana* or *sthanam* (the holy place). The Hindu temple is a vehicle for the enlightenment, upliftment and salvation of the devotee visiting the shrine. The temple

81 Krishna Deva, *Temples of India*. (New Delhi: Aryan Books International, 1995), 1.

is a cultural and social hub, as well as a celebration of the rituals and traditional religious activities of a Hindu⁸².

This chapter deals with the temple as an architectural form. The temple took inspiration from the ancient tabernacles constructed by the pre-medieval man. Imbued with deep cosmological and divine significance, the temple structure is considered the abode of the deity, which itself is considered to be a living entity.

The construction of the Hindu temple starts with various rituals of blessing the ground, the site, the structure and the idol. The various temple styles seen in India are either North or South Indian in affiliation. The style of the architecture also influences the art within the temple, and religious symbolism and iconography responds appropriately to its period of construction as well as the reigning dynasty and their stylistic preferences.

Construction is followed by the ceremonial blessing of the temple which involves a complex set of rituals and rites. In the context of the medieval period, issues of de-consecration⁸³ or defiling of Hindu temples have been abundant, whether at the hands of Islamic invaders or more recent treasure looters. De-consecration sometimes leads to the next phase in the life of a temple — re-consecration or regeneration of the temple's sanctity. Although not as complex as the initial consecration, re-consecration as an activity is nevertheless important and pertinent in today's context, especially when related to historic structures that involve the government at the national, state and local levels.

⁸² Kaumudi Marathe, *Temples of India: Circles of Stone*. (Mumbai: Business Publications Inc, 1998), 11.

⁸³ De-consecration can be defined as the act of removing a religious blessing from an object or a structure that had been previously consecrated by a minister or priest of that religion.

4.1 *Origins of the Hindu Temple*

The concept of a physical spatial manifestation for man's devotion for the divine was evolved at a comparatively later stage than the religion of Hinduism. The first signs of a place for worship are said to be crude "circles of stone"⁸⁴ within which man endeavored to house the icon of his deity. These circles of stone were then covered with a cap-stone, which is believed to be the forerunner to the *shikhara* (spire) now adorning both North and South Indian style of temples. The Hindu temple's actual evolution began with a small hutment during the Vedic period, which evolved into a modest timber structure, which then gave way to the highly embellished stone and brick structures of the Medieval period, and eventually, into the miscellaneous concrete and brick structures visible today. The Vedic period structures were constructed of materials like timber, plaster, brick, mud and clay and were usually modest in scale. However, the durability of these materials was much lower than stone, which is why we still have many stone temples existing from the Medieval period, while most of the Vedic period temple material has disappeared over time.

The architectural origins of the various elements of a Hindu temple are important for their symbolism. The base of the temple is a derivative of a Vedic sacrificial altar, a portal tomb from prehistoric times is said to be the inspiration for the sanctum sanctorum while the spire and steeple are inspired by the bamboo canopies which constructed in a conical shape, with the apex of the cone depicted by the steeple⁸⁵. These elements have over time evolved into the elaborately ornate architectural features associated with a temple today. The proportions and scale of temples vary according to geography, time period as well as the wealth of the temple patron.

⁸⁴ Kaumudi Marathe, *Temples of India: Circles of Stone*. (Mumbai: Business Publications Inc, 1998), 12.

⁸⁵ Krishna Deva, *Temples of India*. (New Delhi: Aryan Books International, 1995), 2.

The temple has historically been the nucleus and the economic, social and cultural core of an Indian settlement, similar to Islamic mosques and Christian churches. The ancillary uses typically associated with temples are educational facilities (*gurukuls*), lodging houses (*dharamshalas*), shelters (*ashrams*), kitchens, free meals (*langars*), congregation spaces, hospitals and markets (*bazaars*) for the community and charity for those in need. Communities were usually temple-centric, and developed around them. Many settlements sites in India are known to have been developed around famous temples, similar to Krishna Temple, the case study. We shall discuss in a later chapter how the suburb of Krishnapura grew around the temple and made it the focus of the settlement.

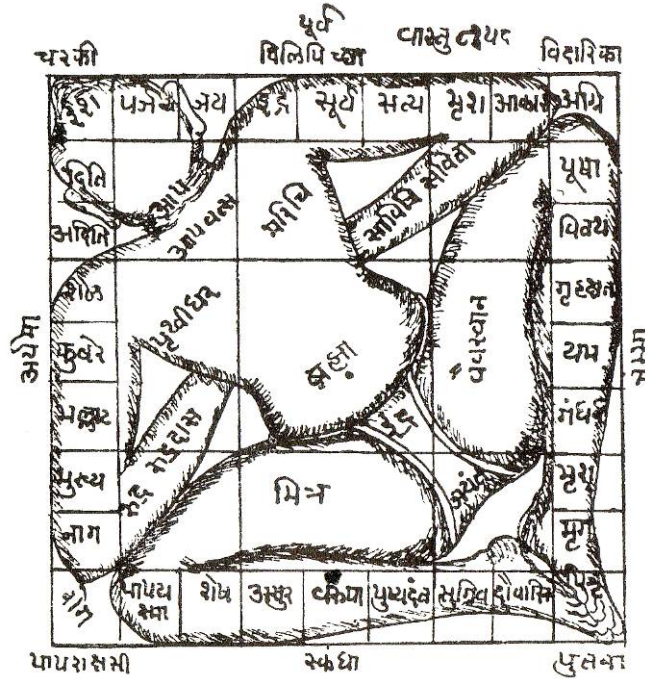
4.2 Hindu Temple Construction

Historically, the temple was usually constructed according to specific rules and conditions. This set of rules for their construction was called “*Vastupurushmandala*”⁸⁶. This diagram (Refer Figure 19) incorporates various laws of astronomy, astrology and mathematics.

The basic, repeating unit for the construction of a temple is a square, symbolizing unity, inertia and permanence. This square is known as a *mandala*, and is further divided into 64 or 81 smaller squares. *Vastu* is derived from the word *vas* that means ‘to exist’, and literally means a dwelling place, an abode. The *mandala* therefore defines the periphery of the temple. *Purusha* translates to mean ‘person’, and refers to the body of God incarnated in the ground of existence, represented as a man lying face down within the square *mandala*. The insertion of a human figure into the

⁸⁶ Kaumudi Marathe, *Temples of India: Circles of Stone*. (Mumbai: Business Publications Inc, 1998), 14.

The complex calculations and astrological factors that are taken into account



while determining the *Vastupurushamandala* are beyond the scope of this discussion. However, it is important to note that the *Vastupurushamandala* is used with many permutations and combinations to achieve the final form; the central square can be

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used as the *garbhagriha* (sanctum sanctorum) and the surrounding grid can form the *pradakshina* path (circumambulatory path) and outer boundary walls, etc. The complexity of the grid system can be increased or decreased and manipulated around the basic central square to form various plans and layouts as evinced by all the historic temples seen in India today.

The *Vastupurushamandala* helps to determine the boundary of a temple complex. However where this temple will be located is governed by various other factors, like its proximity to water. Some temples are constructed in places that are believed to have had a divine intervention, or that have a sacred significance. The orientation of a temple is usually in the four cardinal directions, with the entrance to the temple facing east. Spatially, a temple is constructed according to the dictates of the four Vedas (*Rig, Atharva, Yajur, Sama*) and the various *shastras* (treatises).

The different spaces associated with a temple are the *shikhara* (dome or spire), *garbha-griha* (sanctum sanctorum; [a] in Figure 20), the *mandapa* (pillared hall), the

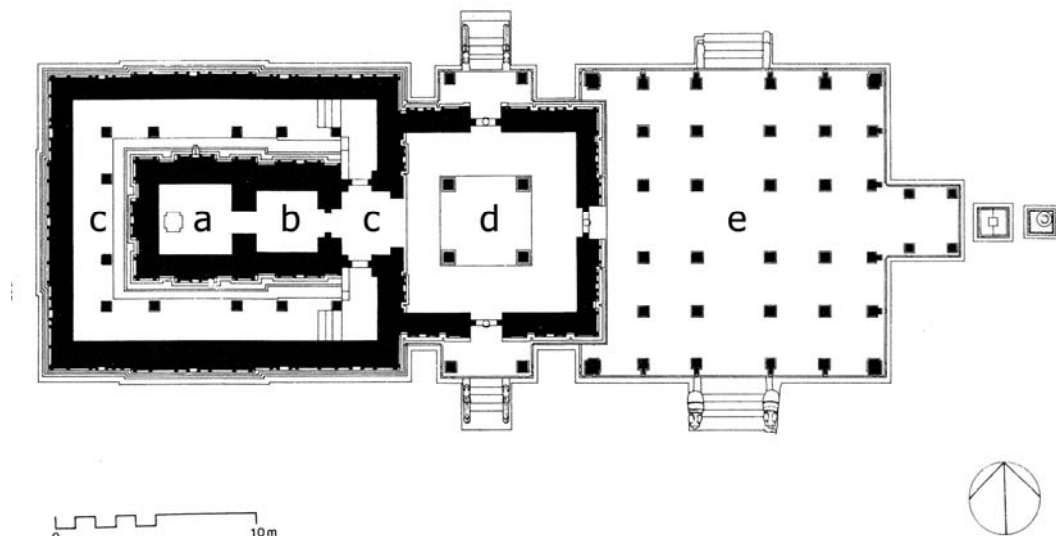


Figure 20: Floor plan of the main shrine of Krishna Temple

Source: George Michell & Phillip B. Wagoner. *Vijayanagara: Architectural Inventory of the Sacred Centre, Volume One, Texts and Maps*. (New Delhi: Manohar, American Institute of Indian Studies. 2001), 78.

pradakshina path (circumambulatory path; [c] in Figure 20) and the *kund* (water tank). The Krishna Temple (Figure 20) has in addition to these, an *antralay* (antechamber; [b] in Figure 20), an *ardha mandapa* (an intermediate space between the main hall and sanctum sanctorum; [d] in Figure 20) and a *mahamandapa* (great hall, instead of a simple hall-*mandapa*; [e] in Figure 20).

The *shikhara*, or the spire and steeple is the summit that represents the mythological mountain “Meru”, the highest mountain peak which is characterized with the creation of the ancient land called *Bharatvarsh* (India). The *shikhara* is sometimes called the “*vimana*” (spire) in the South Indian Temple style. The steeple is invariably in the form of the trident held by Lord Shiva.

The *garbha-griha* (sanctum sanctorum) is literally translated as the “womb-chamber” and houses the idol of the deity, accessible only to the priests. It is usually a plain, dark chamber which focuses all the attention and energy on the deity. Flickering light from the flames of lit lamps help create an illusion of mystery and divine presence⁸⁹. Since the *garbha-griha* is symbolic of the microcosm, the complete temple represents the entire universe.

The *mandapa* (main hall) is a simply pillared open or closed space which is like an ante-chamber before the sanctum-sanctorum. This is the audience hall where the visitors and devotees can sit, pray, meditate or watch the priests perform rituals. There was sometimes a succession of such *mandapas* which had their own uses, namely the *nat-mandir* or *natya mandapa* (temple dance hall), *kalyana mandapa* (to perform marriage ceremonies near the main hall) and *ardha-mandapa*. The front porch is the space from where devotees enter the temple. The ritual bells, *ghantis* (bells), are also placed in this space for the devotees to declare their arrival and departure. Another feature of a Hindu temple is the *pradakshina path* (circumambulatory path)

⁸⁹ Krishna Deva, *Temples of India*. (New Delhi: Aryan Books International, 1995), 2.

around the inner chamber of the temple. This is meant as a mark of respect to the God within the temple.

The other essential part of the temple is the water body, or reservoir usually provided in the form of a *kund* (tank) or a stepped well. The water is used to cleanse the body or feet of the devotee before he or she enters the holy environs of the temple, to have the ritual bath, or to simply keep the temple premises clean. The *kund* is usually found either to the west of the shrine, or in front of it.

Apart from the spatial organization, symbolism has always been an important element of a temple. This was achieved through adornment and embellishment on the temple façade and interior, consisting of sculptures of all shapes and sizes. These depict themes as varied as hunting, wrestling, victorious war campaigns, and important festivals, routine and everyday activities of both men and women on the interior and exterior surfaces of the temple, including beams, ceilings, pillars, doors and windows⁹⁰. Indian stonemasons and architects made a conscious effort to conceal the structure of their buildings and camouflage them with ornate sculptures in a variety of materials. Interior adornment focused on the deities. Since the sanctum has just one door, false doors in the form of niches are created on the exterior of the other three sides of the sanctum, which could house the miscellaneous deities associated with the central deity. The devotee can observe these deities during his circumambulation and eventually lead up to the principal deity. The doorway into the sanctum is usually guarded by river-goddesses who purify the devotee as he enters the sacred space.

Much like the Hindu temple itself, each sculpture is usually built upon a diagram, with rules for the proportions of each figure, for each deity. The unit for measurement for the entire temple and its various components was either the finger

⁹⁰ Krishna Deva, *Temples of India*. (New Delhi: Aryan Books International, 1995), 2.

breadth of the architect, or the donor⁹¹. The statuary within the temple structure is an intrinsic part of the temple experience for the visitor or devotee; sculptures interact cohesively with the temple space to inspire feelings of awe, fascination and enchantment in the visitor.

The spiritual connection is an essential part of this experience, and is often facilitated by either the image or icon of the deity, the ambience or any other manifestation of the deity. The sculpture or idol of the deity is believed to be imbued with the deity's cosmic energy and forces. Therefore, for most Hindus, the artistic aspect of the icon comes secondary to its spiritual aspect, giving the temple an added level of metaphysical complexity.

4.3 *The Metaphysical Nature of the Hindu Temple*

Traditionally, religious icons have been considered to be the life and soul of the temple. Most historic myths and tales dating to the Medieval and pre-Medieval period personify the deity's figure and relate to it as if it had life, and the temple was its home. Complex rituals and chants are performed by the priests, enabling them to invoke life into the idol of the deity within the temple.⁹² Much of Medieval literature describes figures and images of deities who moved their hands and legs, spoke to their devotees and performed miracles. They were considered living members of the communities surrounding them. This also holds true for other images that were a part of the temple. Homage is paid not only to the central deity, but also to the other subsidiary religious figures within the temple.

The liturgical and architectural setting of the figure usually has a definitive impact on the viewer as a whole composition as well as individually. The inordinate

⁹¹ T.V Sairam, *Indian Temple: Forms and Foundations*. (Delhi: Agam Kala Prakashan, 1982), 56.

⁹² Richard H Davis, *Lives of Indian Images*. (New Jersey: Princeton University Press, 1997), 6.

amounts of care and detail that goes into the construction and design of the temple, and the various cosmological forces that are taken into consideration during its construction attest to the highly advanced system of temple construction, art and architecture that was practiced during the medieval period. The complexity of order, form and function becomes clearer as one walks progressively from one space to another, in imitation of the circumambulatory path of the temple. This allows the visitor to view the sculpture or religious art not only as an integral part of the projecting vertical wall elements, but also as a cohesive composition with the adjacent wall recesses. This sense of “dynamic progression” is one of the most unique and rewarding experiences of a temple space, second only to the act of actual worship.

4.4 *Worship in the Hindu Temple*

From India’s biggest and most monumental temples to the smallest personal shrines, sculptors and craftsmen endeavor to not only display exceptional aesthetics but also try to create a sense of awe in the devotee by the clever use of grand scale and ornamental opulence⁹³. This is also transmitted to the individual sculptural elements. A religious art form such as a sculpture generally has two linked aspects: the physical medium (such as stone) and the artist’s development of the medium into a vehicle for creating an “altered state of consciousness”. In the viewer, of course this is essentially the role of any religious or artistic creation⁹⁴.

The religious experience involves various forms of prayers and communion with God. This is usually done on behalf of the devotee by the temple priest, who is supposed to be second only to God. There are two main kinds of worship that are done at a Hindu temple, personal and communal worship. In the personal form of worship,

⁹³ T.V Sairam, *Indian Temple: Forms and Foundations*. (Delhi: Agam Kala Prakashan, 1982), 73.

⁹⁴ T.V Sairam, *Indian Temple: Forms and Foundations*. (Delhi: Agam Kala Prakashan, 1982), 73.

the devotee endeavors to be one with God, usually with the help of the priest. This is the most important form of worship. There are five different kinds of personal worship: daily, special, monthly, fortnightly and yearly. The daily kind of worship is done by the priest or the devotee at four different times of the day: sunrise, noon, sunset and midnight. The other four types of personal worship are conducted according to the devotee's needs and intent, and can be held at an auspicious time chosen by the priest. These are also usually related to a particular holy day or a festival which is only undertaken on special days. The second form of worship is the communal experience, where a throng of devotees, led by the priest(s) gather and sing hymns, chants and prayers usually in the *mandapa* to invoke the god.

The most important and primary function of the temple is for the purpose of *puja* (prayer), an act of displaying one's reverence to God or any other form of the Divine, through chants, songs and an assortment of rituals. Thus the temple experience comprises three main components; the sighting of the deity, its worship including offerings of flowers, fruits, foods and gifts, and lastly receiving this blessed food (*prasad*) and consuming it. These acts are all ways for a devotee to create a relationship with the deity through the various senses. This multi-sensory experience involves sight (light from the burning lamps), tactility (by touching the feet of the deity), auditory (ringing of the bells and singing chants), olfactory (from the burning incense) and taste (by eating the blessed food). This kind of multi-sensory worship in the temple can be performed at sunrise, noon, sunset and midnight. However, devotees can also arrange for the priest to perform special worship to commemorate or bless a special event in their life like birth, death, marriage, success, or failure.

4.5 Consecration of the Hindu Temple

One of the most important metaphysical aspects of a temple is the initial consecration before construction. Usually, when a temple is to be constructed, the first task is to appoint a priest who would be knowledgeable about the religion, the rites and rituals. A patron is also sought for larger temples, who would have the financial resources to get the temple constructed and the authority to organize routine prayer ceremonies within it. The next step is for the patron to honor the priest and offer prayers and rituals to honor him, establishing his importance as the being closest to God within the Temple. The next step comprises site selection in a natural setting or religiously significant location⁹⁵.

Next, an auspicious time is set when the priest proceeds to measure the land, demarcate the location of the temple and its outer boundaries. The next step is an important one, pertaining to the location and orientation of the *garbhagriha* (sanctum sanctorum), and hence, the entire temple within the demarcated boundary. To ascertain this, a deep pit is dug deep on a spot ascertained by the priest. The pit is dug till either water or rocks are reached. Thereafter this pit is filled three-fourths with mud, purified and prepared for the construction of a stage. The north-east corner of the stage is the location for the ceremony to bless and consecrate the temple (aligned with the head of the *Vastu Purush*⁹⁶ which lies in the north-east direction). This particular activity is said to attract large amounts of energy and natural forces which were favorable for the temple. The laying of the foundation stone for the placement of the deity's idol is the subsequent step. Once this is done prayers are offered to Lord *Ganesh* who is believed to bring good luck to all. A copper or stone pot filled with rice and nine precious stones is then placed over the foundation stone. Thereafter,

⁹⁵ AKB Nair, *Temple Worship*. (Mumbai: Bharatiya Vidya Bhawan, 2000), 58.

⁹⁶ *Vastu Purush* is the mystical or spiritual lord of a Mandala or the enclosed ground area which is represented by the square as seen in Figure 19.

Lord Vishnu is invoked in prayer and the pit is reinforced with stones and mud. This pit forms the essence of the temple. This exemplifies the relationship between Vishnu and Shiva; one cannot be venerated without somehow invoking the other.

The next step in building the temple is its actual construction. A pit made of bricks is dug in the area demarcated earlier as the *garbhagriha* (sanctum sanctorum). This is filled with containers holding materials like mud, minerals, seeds, jewels and metals and blessed with appropriate *mantras*. Finally, the *devata* (deity) is invoked within the *garbhagriha* (sanctum sanctorum) by chants and offerings of *ghee* (pure fat), honey and sweets.

The creation of the idol of the deity is entrusted to an expert sculptor. The sculptor indicates the necessary rock from which the icon is to be carved, after which the priest offers prayers to the concerned deity as well as others. Once the temple structure, the idol and associated deity idols are ready, the consecration of the temple is scheduled. The consecration takes place during the auspicious time between the new moon and full moon period and by invoking Lord Shiva's blessings⁹⁷.

Consecration of the idol is the next process. This process is not pertinent to this discussion, but installation of the idol within the temple is. Once the idol is consecrated and the temple is purified, the idol of the deity is prepared for the *abhisheka* (anointing) ceremony, formally consecrating it within the temple by invoking the divine fire and installing a new seat for the idol. The installation ceremony of the idol begins when the priest invokes the cosmic energies and powers within the *garbhagriha* (sanctum sanctorum). Once the divine power is installed within the deity, a four-day ceremony is performed involving prayers and rituals. Once this process was over, the patron offers food and *prasada* (blessed sweets) to the priest

⁹⁷ AKB Nair, *Temple Worship*. (Mumbai: Bharatiya Vidya Bhawan, 2000), 63.

and the other people in the temple, and the temple comes into existence, ready for worship⁹⁸.

Once consecrated, a temple is always considered sacred. While religious structures in the Western world can be divorced from their spiritual and liturgical associations, a Hindu temple cannot. All the various processes described above illustrate that a Hindu temple is not merely a physical manifestation of a space for prayer. Various cosmological, spiritual and metaphysical energies are imbued into the space to give it life and make it an abode for a deity.

Even if a temple is desecrated, it does not fully cease to be a religious space. De-consecration by defiling or harming the temple or the deity, or by destroying, defacing or decimating the space can merely render the space unfit for worship or for housing the deity. The space or the temple does not lose energies that have been channeled into it by orientation, by location and by the placing of sacred stones and herbs in its foundations. This makes a particular space eligible for re-consecration, for making the space fit for worship again.

4.6 *Re-consecration of the Hindu Temple*

Re-consecration of a Hindu Temple is as complex and important a ritual as its consecration. This ceremony is commonly known as *Kumbabishekam* (water-pot ablution ceremony). This ceremony is the only instance where the devotees are able to touch the idol and anoint it with oil and garlands, before the final consecration of the deity. The ceremony involves 48 days of special worship and ceremonies before the temple can be used for the normal, daily worship activities⁹⁹.

⁹⁸ AKB Nair, *Temple Worship*. (Mumbai: Bharatiya Vidya Bhawan, 2000), 65.

⁹⁹ Kumbabishekam of a temple in (greater) Toronto area, <http://www.tamil.net/list/2001-09/msg00078.html>, (accessed May 1, 2008)

Historically, evidence of re-consecration has been seen as far as the 14th century at the Srirangam Temple near Trichi, Tamil Nadu. Between 1311 and 1323 AD when Muslim forces attacked the region, all the golden imagery from the temple was removed, without disrupting the liturgical practice. Another raid in 1331 AD led to the removal of the principal deity from the *garbhagriha* by a band of devotees. The sanctity of the temple was restored only in 1370 AD with the advent of the Vijayanagara Empire. The re-consecration ceremony is dated 13th May, 1371 AD through inscriptions. From then on, the temple enjoyed the patronage of many Vijayanagara Generals as well as *Krishnadevaraya*, *Achyutaraya* and *Sadashivaraya*, various kings of the Vijayanagara Empire¹⁰⁰. The temple's popularity continues to present day.

The ritual commonly occurs in living temples, as a way to rejuvenate and replenish the concentration of divinity within the temple. The other major reason for the re-consecration of a temple in contemporary times is when the temple undergoes renovation and/or expansion and thus has to be re-sanctified. This process is repeated every twelve years. The major reason for this is the renewal of the *ashtabandhanam* (eight ties) which are a combination of eight herbs used as an adhesive to make the idol stand firm on the stone pedestal¹⁰¹ within the *garbhagriha*. Before the renovation is begun however, the power and divinity from the deity within the *garbhagriha* is transferred into *kalasas* (pots). This is to ensure that the sanctity of the temple and the deity is maintained during renovation or restoration.

Kumbabhishekam involves a majority of rituals performed by the priests within the temple's sanctum and prayers and worship done by devotees outside the sanctum.

¹⁰⁰ <http://mvnagaraj.spaces.live.com/blog/cns!56192EFC49EFAB4A!186.entry> (accessed May 1, 2008)

¹⁰¹ The Hindu online newspaper, <http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2004082800280100.htm&date=2004/08/28/&prd=mp&> (accessed May 1, 2008)

This re-consecration ceremony involves the creation of a *yagasala* (separate sacred place) to invoke *Agni* (Fire God), *Agni Sthapana* (fire establishment) for the reception of the Fire God by digging fire pits, and *kalasasthapana* (pots establishment) in which the pots containing the sanctity of the temple are placed into the *yagasala*. The purpose of these ceremonies is to create an alternative physical form for the deity to use while the main *garbhagriha* is in a state of de-sanctification.



Figure 21: View of the Kapaleeswarar gopuram from the outer courtyard
Source: Author



Figure 22: The *Dwajasthambam* as viewed from the ground
Source: Author

The divine power is transferred by tying a silver cord from the head fire pit to the main *kumba* and from the main *kumba* to the head of the deity. Next, the Gods are prayed to for permission to allow priests to transfer divinity¹⁰². Called *Agni Karyam*, first ceremony of the fire is performed by sacrificing herbs into it. Ritual *mantras*

¹⁰² The Gods Descend, <http://www.hinduismtoday.com/archives/1989/11/1989-11-09.shtml>, (accessed May 1, 2008)

(chants) and *mudras* (gestures) are performed to invoke *Agni*. The ethereal form created within the flames serves as a vehicle for the divine power which is constantly being transferred through the cords.

The final act of the ceremony is the *Kumbabhishekam* that involves the priest pouring sanctified water from the head *kumba* (pot) over the temple deity as well as the temple spires. This ceremony is accompanied by ritual sounds from traditional instruments which herald the rebirth or rejuvenation of the deity¹⁰³.

A good example of an old temple structure undergoing re-consecration is that of the Sri Kapaleeswarar Temple (Refer Figure 21) located in Mylapore, a bustling neighborhood in southern Chennai, Tamil Nadu. Physical and epigraphical evidence date the original Kapaleeswarar temple to around 7th century AD. Mylapore has been a popular sea port and centre for trade in the Chennai region for over 2000 years.

The present temple is built in the Dravidian style of temple architecture by the Pallavas of Tamil Nadu. The architectural style of the complex is very similar to many temples found in Karnataka and other parts of Tamil Nadu. The temple is surrounded by a temple Tank. The *gopuram* (gateway) of this temple is an imposing feature of south Chennai's skyline, measuring 37 metres in height. The temple contains an inner and an outer *prakara* (courtyard). The outer courtyard contains an altar and a *Dwajasthambam* (flag mast, Refer Figure 22) in gold. This is the place where the devotees pause and pray for purification before they enter the temple. This leads into the main hall which leads up to the *garbhagriha* (sanctum sanctorum) which contains only the *Shiva lingam* (phallic symbol of Lord Shiva) decorated with flowers and garlands.

¹⁰³ The Gods Descend, <http://www.hinduismtoday.com/archives/1989/11/1989-11-09.shtml>, (accessed May 1, 2008)

Apart from the daily prayer services, the temple is a constant source of activity for its devotees. Daily, weekly and monthly festivals are celebrated in the temple, in addition to the special ceremonies which are performed for particular devotees for a specific occasion.



Figure 23: Repainting of the temple exterior being done.

Source: The Hindu online newspaper,
<http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2004082800280100.htm&date=2004/08/28/&prd=mp&>
(accessed May 1, 2008)

Thus no day goes within the temple without some form of a festival being celebrated. Added to these are the grand ceremonial festivals which need elaborate

arrangements. The *Brahmotsavam* (Grand Festival in honor of Brahma) lasts for 10 days between March and April. The Float Festival is celebrated in the tank between January and February, culminating in the deities floating in a raft in the colorfully lit tank. The *Navrathri* Festival takes places between August and September for 9 days while the *Vasant Utsavam* is celebrated to herald the advent of spring/summer during May-June.

The temple is the city's cultural hub and combines its inherent historicity with the strong urban environment within which it is located. Surrounded by shops, libraries, houses, cultural organizations and eateries, the temple can boast devotees from swanky colonies and self-contained townships¹⁰⁴.

The temple is a busy, bustling shrine that recently underwent extensive restoration to ensure its perpetuation. The restorative approach to the temple combined elements which would be true to the historic character of the structure, while allowing for comfortable liturgical practices to be followed within the premises. The restorers avoided excessive use of paint (Refer Figure 23). A majority of the electrical lights located on the exterior were removed and the marble flooring outside the sanctum sanctorum was replaced by another kind of stone, conforming to the original construction material of the temple. Stone is also good for resisting heat and was more efficient for use during the summer¹⁰⁵.

The administration of the temple comes under the Tamil Nadu Government, through the Hindu Religious and Charitable Endowments Department. The "Hindu Religious Charitable Endowments Board" was constituted in the year 1927 to monitor

¹⁰⁴ The Hindu online newspaper,
<http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2004082800280100.htm&date=2004/08/28/&prd=mp&> (accessed May 1, 2008)

¹⁰⁵ The Hindu online newspaper,
<http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2004082800280100.htm&date=2004/08/28/&prd=mp&> (accessed May 1, 2008)

and coordinate the day-to-day administration of the Temples and Charitable Institutions in Tamil Nadu and the maintenance of their properties. In the year 1951 the Hindu Religious Charitable Endowments Act 1951 was brought in and the Hindu Religious Charitable Administration Board was abolished and the structure of Hindu Religious Institutions was streamlined. The Chief Minister of the State is the ex-officio Chairman of the Department. One of the Deputy Commissioners with the State Government acts as the Executive Officer of the temple. The Department is also the regulatory body for the various programs which are a part of the temple complex. The Department is responsible for the maintenance, renovation and preservation of all the temples which come under its purview, including the Kapaleeswarar Temple. They also oversee the *Kumbabhishekam* ceremony for the temples, and hold the belief that maintaining and preserving existing temples is more important than building new ones. Funds for these works are usually procured from private and public donations as well as by diverting funds from affluent temples. In addition the department also helps the temple run programs like a shelter for homeless children, organization of various festivals, spiritual and moral classes, free meals for devotees, pension schemes for priests and publication of a monthly magazine¹⁰⁶.

4.7 *Hindu Temple Governance*

Most Hindu temples that are over one hundred years old are maintained and managed today by the Archaeological Survey of India (ASI). Over the years, however, there has been reluctance on the part of this institution to designate structures with continued liturgical affiliations. This unwillingness has been attributed to constant changes in the nature of liturgy that usually involve changes to the structure as well. This presents many problems for the ASI, and there is usually a conflict between

¹⁰⁶ Government of Tamil Nadu website, <http://www.tn.gov.in/citizen/hrce.pdf> (accessed May 2, 2008)

preservation and conservation issues of the structure and the changes to be incorporated to adhere to the religious dicta. Therefore most structures designated by the ASI in the recent past have been those which have lost their iconography, or have been desecrated at some point in history, thus allowing the organization to conserve or restore it without fear of changes. This is where this research plays a role in this relationship between designation and continued use of a Hindu temple.

Governance of historic temples under continued use is usually done by a temple governing board which administers its allied uses, its finances, management and events. This however, is dependent on the size and scale of the temple as well as its community. Smaller temples are usually not managed by such a board, and may have the management of either the temple priest or the owner/donor/patron of the temple such as a local influential family or individual. In recent years, the ISKCON¹⁰⁷ (International Society for Krishna Consciousness) group has undertaken management of their contemporary temple complexes all across the globe while the *Akshardham* temples complexes in Ahmedabad, Gujarat and New Delhi, as well as other temples in Mumbai, Secunderabad and Kolkata in India, USA, Australia and UK are managed by the Bochasanwasi Shri Akshar Purushottam (BAPS) Swaminarayan Sanstha¹⁰⁸. These represent a change in the liturgical practices which has occurred in Hinduism over the centuries in not only the liturgical practices, but also the way in which we perceive a religious place today. Modern-day temples are built in a variety of materials, do not necessarily follow the North or Southern styles of architecture, and encompass not

¹⁰⁷ ISKCON or the International Society for Krishna Consciousness was established in 1966 by His Divine Grace A.C. Bhaktivedanta Swami Prabhupada. It has since developed into a worldwide confederation of 10,000 temple devotees and 250,000 congregational devotees. Popularly known as the Hare Krishna Movement, ISKCON comprises more than 350 centres/temples, 60 rural communities, 50 schools and 60 restaurants in all parts of the world. ISKCON's mission is to be a nonsectarian, monotheistic movement for the promotion of the well being of society by teaching the science of Krishna consciousness according to *Bhagavad-gita* and other ancient scriptures.

ISKCON website, <http://www.iskcon.com/about/index.html> (accessed May 1, 2008)

¹⁰⁸ <http://www.akshardham.com/whatisakdm/index.htm> (accessed February 24, 2008)

only the main shrine for liturgy, but other functions that serve the community. The use of electronic devices for prayer, for dissemination of the religious discourse and for conducting religious ceremonies is a modern adaptation of the traditional way. This will play an important role in a later chapter when we discuss the Krishna Temple and how it can be perceived in contemporary times.

Concluding thoughts

This chapter has briefly delved into the various aspects of a Hindu Temple. Originating from mere stone tabernacles to the complex religious structures dotting the Indian landscape, the Hindu Temple today embodies more than a place for worship. It is a socio-cultural hub that plays the same central role in its community that it played during medieval times. The socio-cultural interaction between the temple and the community has undergone a tremendous change and expansion, encompassing far more activities related to the everyday life of an individual that it did in earlier times.

This change in the temple's perception by the public is a positive one, corresponding to societal changes and its demands. The transition has been a gradual process in the living temples. They have over the years, expanded and gone through renovation followed by re-consecration ceremonies, allowing for the special and functional needs of the community to slowly fuse with the existing ones of the temple, making the alterations a smoother process.

However, when considered in the case of temples which stopped evolving sometime in their history, this change in liturgy may be more of a challenge. The Hindu Temple is a complex entity with deep relationships between the form, the space and the function. In the case of a medieval Hindu temple which has not been used as a religious space for an extended period of time, an almost intact form is noticed, spatially frozen in time. A contemporary change in the temple's use requires many

alterations in the original space (and its associations) and/or the functions. How difficult is it for the architect to intervene and successfully take advantage of this change of relationship?

This question cannot be generalized. It needs to be addressed in relation to a specific example of a medieval Hindu temple, and the various factors which could potentially influence its reuse as a temple or something else. One of the major factors is the site the temple is located in. The first chapter introduced the site for this case study, and the second chapter dealt with the various issues at the site level that could potentially affect any plans for reuse of the Krishna Temple. The third and fourth chapters laid the foundation for the liturgical aspect of this research, discussing Hinduism and the various aspects of a Hindu temple, leading up to the crux of this study, the Krishna Temple and an exploration of its potential for reuse.

CHAPTER 5

THE KRISHNA TEMPLE

Having already established the reasons for selecting Hampi as a geographic limitation, factors leading to the selection of Krishna Temple within Hampi are now discussed. The Krishna Temple enjoys a prime significance both by virtue of its location and architectural and sculptural excellence within the natural and built landscape of Hampi. It is not only one of the largest temple complexes within the ruins of the capital city of Hampi/Vijayanagara, but also has the distinction of being the only shrine of its size and scale to be dedicated to Lord Krishna in Hampi. Located in the heart of the sacred centre of Hampi, on the southern banks of the Tungabhadra River, this temple complex was an integral part of a suburban settlement named *Krishnapura*.

Today, the temple abuts the main vehicular road that connects the famous *Virupaksha* Temple within the Sacred Center to the Royal Center and the Urban Core. The temple is located across the street from the abandoned Krishna Bazaar, similar to the thriving and busy Hampi Bazaar that is located in front of the *Virupaksha* Temple. The village of Hampi is located beyond this bazaar street.

The *Virupaksha* Temple attracts a large quantity of visitors and pilgrims alike, leading to large-scale construction and expansion in the bazaar and village area over the last few decades. However, despite the influx of tourists and pilgrims in this area, there are insufficient tourism-related facilities. While exploring the entire site by both pedestrian and vehicular means, it was perceived that the site of *Krishnapura* comprising Krishna Temple and Krishna Bazaar could potentially serve as a destination to cater to tourist needs. This particular site is not the epitome of a case

study for the re-use of a Hindu temple, but it is a pertinent one in context to Hampi and can serve as an example for other sites which may exist under similar conditions.

Keeping these factors in mind, this chapter discusses the site in detail and leads to the next chapter which analyses the facts from this chapter to determine if it is possible to reuse a Hindu temple. The purpose of this chapter is to gather essential information about the Krishna Temple. This will assist with the next chapter in trying to work within any restrictions that are discovered in the process of research and explore if there is a way to circumvent them for the benefit of not only the structure, but the site and the community as well. This will be done by first examining the historical, religious and architectural significance of the temple, the bazaar and the suburb within the larger milieu of the capital city.

Starting from the historical, the first section discusses the role Krishna Temple played within the Vijayanagara Empire, and the temple's associations with one of its most prolific rulers. Similar to the Hampi discussion, the next section segues into a discussion of the religious significance of the temple within the religio-cultural milieu of the city. An understanding of the temple's religious interactions is beneficial to determine if those associations can be rejuvenated, thus helping determine a future use for the structure. The discussion on the religious aspects of the temple eventually leads to a discussion of its architecture, layout and iconography. This establishes the temple's physical, tangible identity and helps to get a holistic view of the structure in its current context. The next section deals with the various conservation problems occurring in the temple buildings, and highlights the various architectural components and their structural and conservation problems.

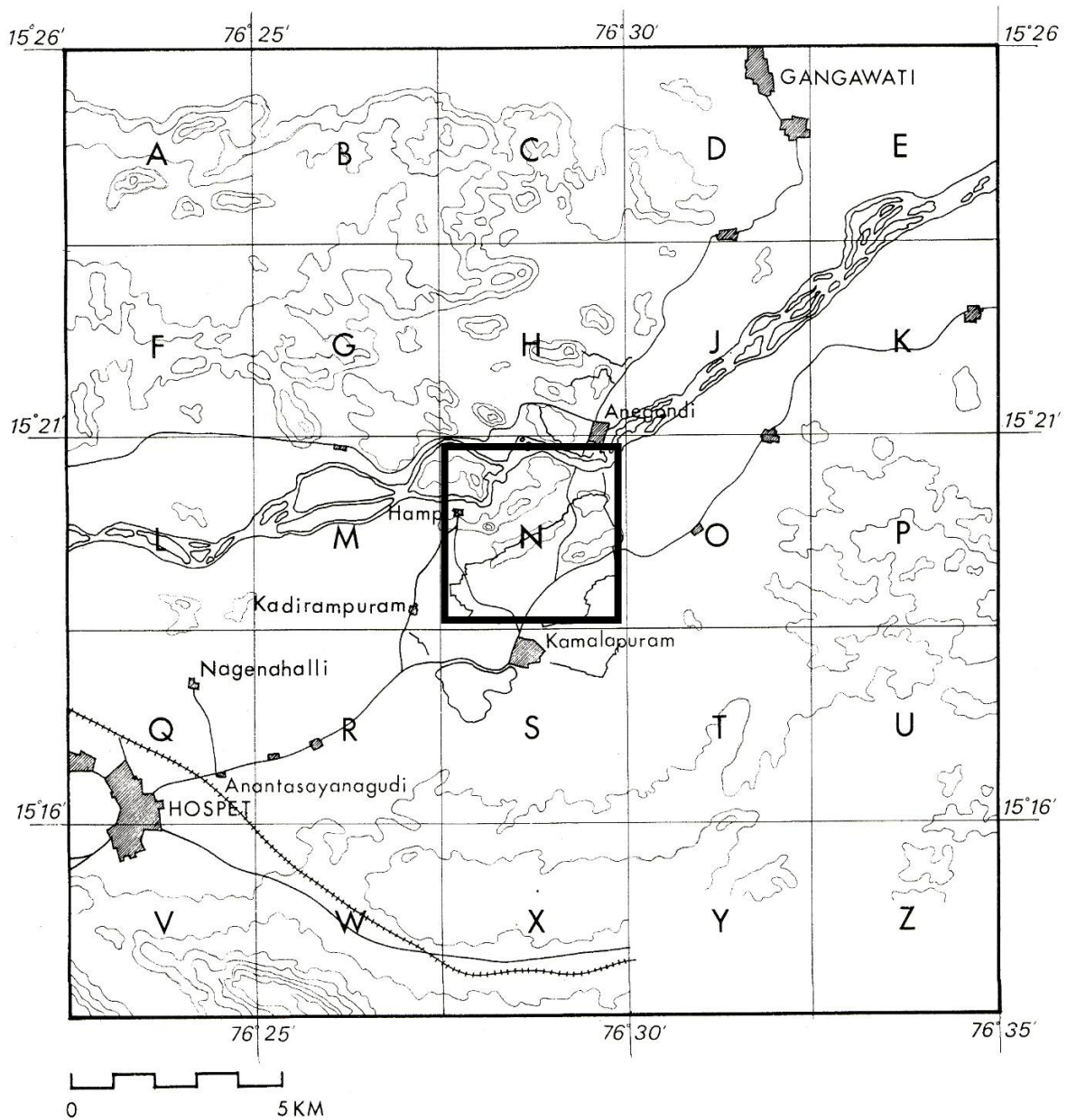


Figure 24: Base Map for the Vijayanagara Metropolitan Area Site, divided into 25 squares. Krishna Temple is located within Square N which comprises the Sacred Center

Source: Source: George Michell & Phillip B. Wagoner. *Vijayanagara: Architectural Inventory of the Sacred Centre, Volume One, Texts and Maps*. (New Delhi: Manohar, American Institute of Indian Studies. 2001), 2.

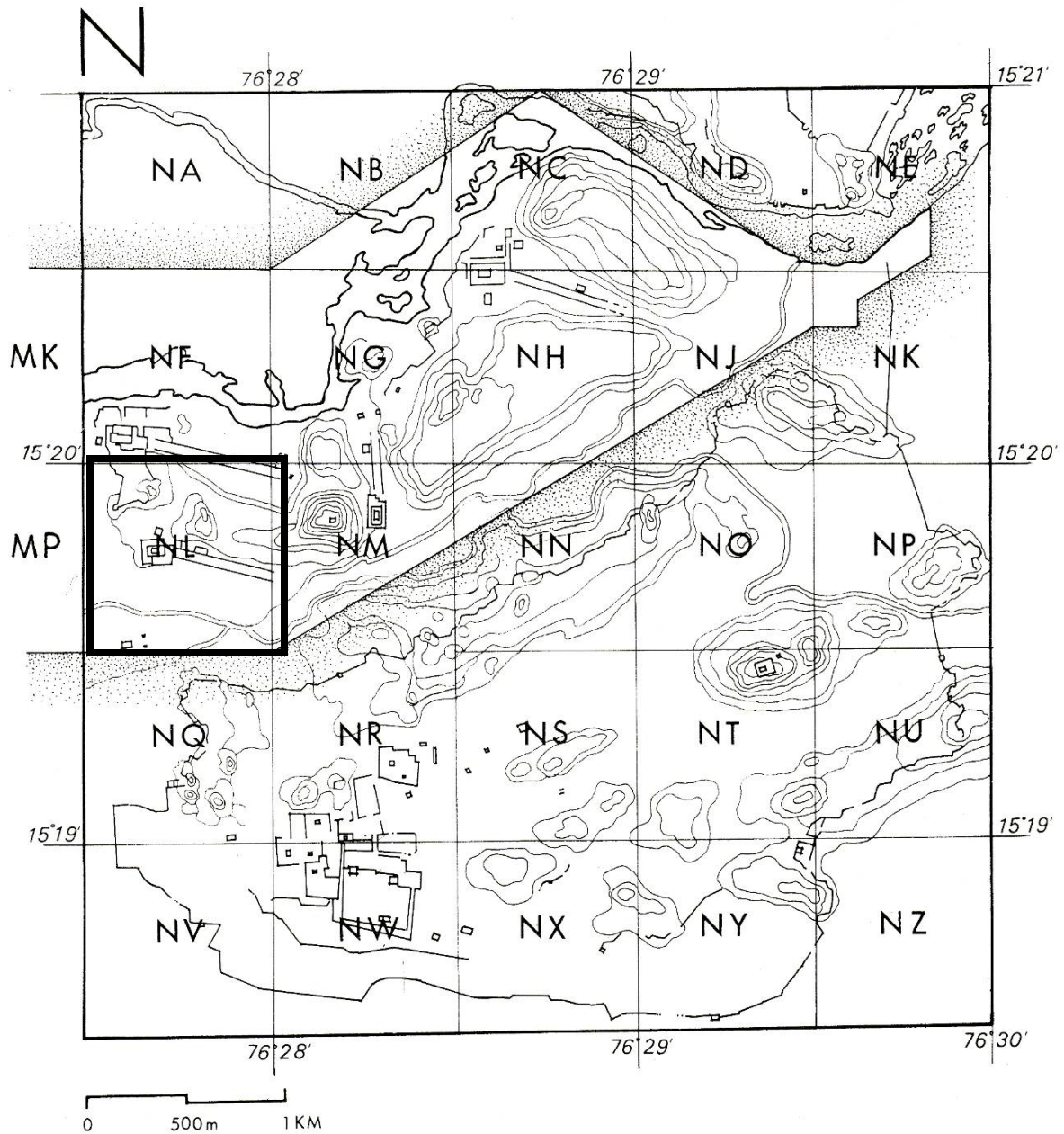
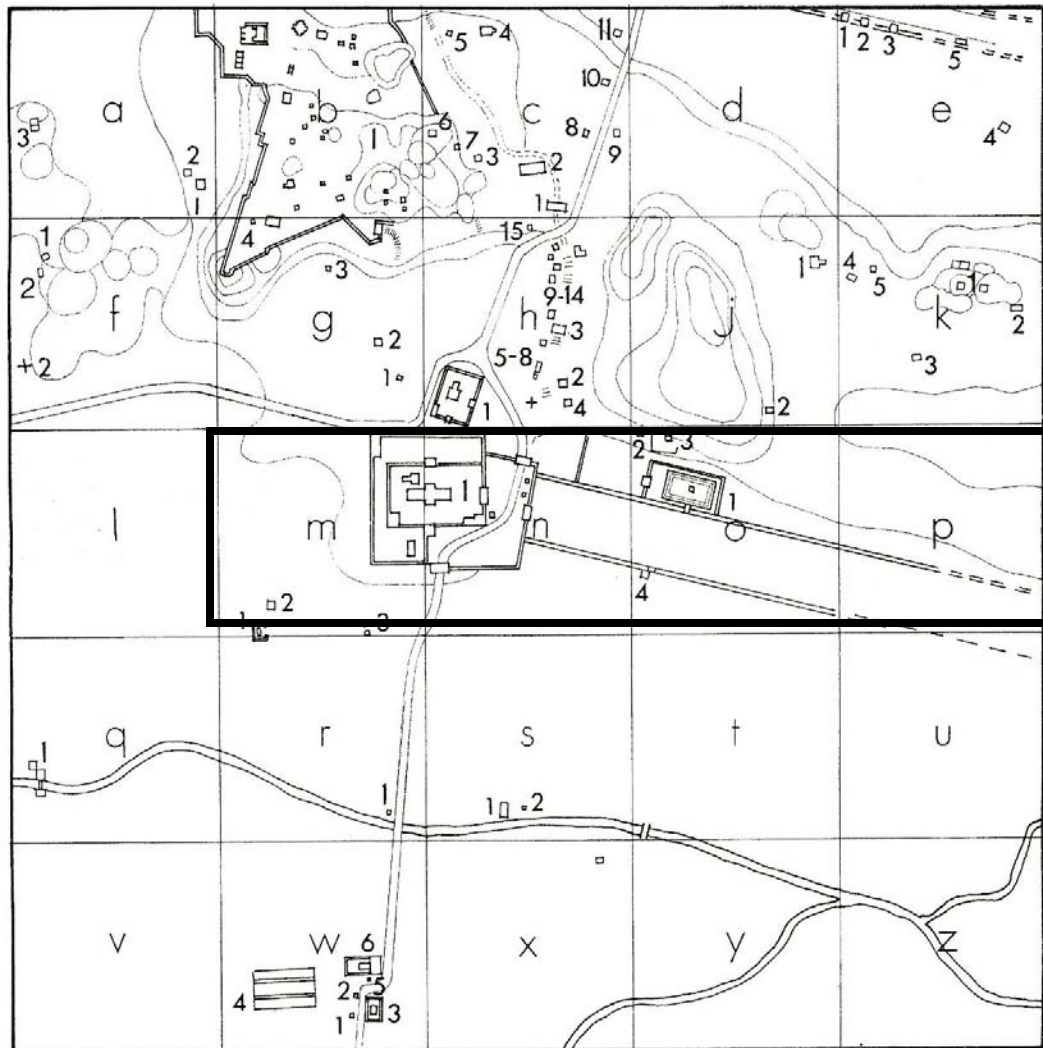


Figure 25: Map Square N showing the Krishna Temple in sub-square NL
 Source: George Michell & Phillip B. Wagoner. *Vijayanagara: Architectural Inventory of the Sacred Centre, Volume One, Texts and Maps*. (New Delhi: Manohar, American Institute of Indian Studies. 2001), 3.

NL



0 250m

Figure 26: Map NL comprising the Krishna Temple Complex; NL/m/n contain the Krishna Temple, NL/n/o/p contain the Bazaar street
Source: George Michell & Phillip B. Wagoner. *Vijayanagara: Architectural Inventory of the Sacred Centre, Volume One, Texts and Maps*. (New Delhi: Manohar, American Institute of Indian Studies. 2001), 78.

5.1 Historical Significance

Krishna Temple is one of the major temple complexes within the city of Hampi, and is an integral part of its Sacred Centre (the zone with a high concentration of religious structures comprising the Virupaksha, Balakrishna (Krishna), Tiruvengalanatha and Vitthala Temple complexes¹⁰⁹ (Refer Figure 13).



Figure 27: View of the Krishna Bazaar street and the northern colonnaded enclosure from the road level in front of Eastern gateway to Krishna Temple
Source: Author

Krishna Temple was the “first complete religious monument”¹¹⁰ that was constructed in the sixteenth century, by one of the most prominent and prolific of emperors of the Vijayanagara Empire, *Krishnadevaraya* (A.D.1509-1529)¹¹¹. Krishnadevaraya also significantly contributed to the renovation and upkeep of decrepit temples, in addition to sanctioning the construction of new ones, bestowing

¹⁰⁹ George Michell & Phillip B. Wagoner. *Vijayanagara: Architectural Inventory of the Sacred Centre, Volume One*. (New Delhi: Manohar, American Institute of Indian Studies, 2001)

¹¹⁰ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 80.

¹¹¹ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 2.

generous gifts of land and jewels on the deities, the priests and the temples themselves.

The Krishna temple complex was constructed to commemorate the military triumph of the Udayagiri fort from the Gajapati of Orissa. The emperor brought with him an idol of the baby Krishna (*Balakrishna*) from Udayagiri and installed it in this temple. An inscription in front of the Krishna Temple states that on Friday, February 16th, 1515 A.D King Krishnadevaraya consecrated the image of god Balakrishna¹¹² and also donated jewels and ornaments fitted with *navratna* (nine jewels) and articles of gold and silver¹¹³. The inscription also states that apart from donating the local tax collected from the village of Krishnapura to the temple for the “service of the god”¹¹⁴, the king also donated lands within several villages¹¹⁵. The king also bestowed gifts of land to the *Brahmanas* (priests) in these villages.

However, not only *Krishnadevaraya* but his also successors¹¹⁶ bestowed gifts on the temple. Historians have concluded that this temple was the royal temple during *Krishnadevaraya*’s reign; no other temple received such generous patronage from him nor did he conduct lavish ceremonies or festivals in any other temple.

Various inscriptions indicate that the temples of Hampi had the four different types of worship – *nitya* (daily), *naimittika* (special), *paksha* (fortnightly), *masa* (monthly) *samvatsara* (yearly)¹¹⁷. The daily form of worship ranged from about one to sixteen times a day with different temples mentioning different numbers. Since Vitthala temple mentions that the worship happened at specific times of the day, it

¹¹² Patil, Channabasappa S & Vinoda C Patil, *Inscriptions of Karnataka Vol 1, Vijayanagara Research Centre Series No.8: Inscriptions at Vijayanagara (Hampi)*. (Mysore: Directorate of Archaeology and Museums, Mysore, 1995), 66.

¹¹³ Ibid, 66.

¹¹⁴ Ibid, 67.

¹¹⁵ Ibid, 66.

¹¹⁶ Ibid, 67.

¹¹⁷ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 100.

would be logical to assume a similar regimen for the Krishna temple, both being Vaishnavite and enjoying the absolute patronage of *Krishnadevaraya*.

This deity in the temple had two-fold functions: to reside over his devotees from within the *garbhagriha* (sanctum sanctorum) and to bless the subjects during the procession through the chariot streets in front of temples which formed the public platform for the deity to interact with the devotees. Thus the Krishna Bazaar, or the chariot street in front of the Krishna Temple formed an important architectural feature which was part of the various festivals and rituals held in honor of the deity.

Architecturally innovative features added to the Krishna temple during this period included the *sangita-mandapa* where the deity could listen to music, the *madapalli* (kitchen) and the temple tank for the float festival. Another ritual mentioned in inscriptions in other parts of the site is the *Rathotsava* (chariot festival) which was facilitated in Krishnapura by the presence of the chariot street Krishna bazaar and sponsored by the King's gifts of villages and land to the temple¹¹⁸. The *rangamandapa* in Krishna temple suggests that the temple had dance and music performances.

A unique festival called *Urikatti* or *Uriyati*¹¹⁹ came to the Vijayanagara Empire through the impact of the Tamil Sri-Vaishnava rituals especially in the sixteenth century. This festival is celebrated on the day after *Krishna-jayanti* (birthday of Lord Krishna) and although missing from inscriptions found at Hampi, certain architectural clues lead historians to believe this festival may have permeated here from Tamil Nadu. The festival involves the placing of pots of curd and milk outside the *gopuram* (gateway) in a four-pillared structure. These pots are broken during

¹¹⁸ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 103.

¹¹⁹ Ibid, 103.

rituals. The four-pillared pavilions outside Krishna and Vitthala temples may have been used for this purpose¹²⁰.

Records show that *Krishnadevaraya* appointed two *sthanikas* (trustees/managers) for the Krishna Temple. *Krishnadevaraya* also appointed thirty-seven *brahmanas* (priests) to perform a wide variety of tasks within the Krishna Temple. These included the *bhattacharyas* (priests who worshipped in the inner shrine), *pauranikas* (to recite *Puranas*), *jotishas* (astrologers), a *sadasya* (superintending priest to reside over the rituals and sacrifices), a *brahma* (priest for festivals) and priests for performing *vedaprayana* (recitation of *Vedas*) and *mantra-pushpa* (ceremony to offer flowers while chanting *mantras*) and for many other temple and ritual tasks.

The Krishna temple played a significant socio-economic and cultural role apart from an architectural and religious one. The temple employed carriers of the processional deities, parasol bearers, gardeners, garland makers and artisans¹²¹ thus contributing to the livelihood of the community. Apart from these, the construction of the temple itself would employ a number of architects and craftsmen and sculptors to carve the elaborate iconography, as well as jewelers to adorn the deities with precious stones and jewellery.

The temple functioned as a landowner, and had enough wealth to act as a banker for the community.¹²² The “people” mentioned here resided in the city of Vijayanagara, and in the “suburb”¹²³ of *Krishnapura*, established at the same time as the temple, to the north-west of the city¹²⁴.

¹²⁰ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 103.

¹²¹ Ibid, 100.

¹²² Ibid, 104.

¹²³ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 51.

¹²⁴ Ibid, 51.

Krishnapura was an “*agrahara*”, described as “a settlement of scholarly *brahmanas* endowed with lands, houses, and other facilities with a view to help them to engage themselves fully in religious and scholarly undertakings”¹²⁵. This kind of a settlement was developed by kings, queens and noblemen. It came about when the donor purchased the lands of an existing village where agriculture was practiced, and then invited a select set of *brahmanas* to reside in the village and in essence form a “corporate body” to manage and maintain the *agrahara* and all the matters pertaining to it. Apart from the patron gaining merit, the chief aim of such a settlement was to propagate religious and secular learning. *Krishnapura* formed one of the three such established settlements within the capital city, named *Nagaladevi-pura* and *Nelalahuniseya* and *Krishnapura*. The *brahmanas* in these *agraharas* performed temple worship as well as other religious and scholarly activities. Some also had a school for the *brahmana* students which provided religious education on the various schools of philosophy like the *Vedas*, *Vedantas*, *Puranas* and *Agamas* amongst others. Thus the suburb of *Krishnapura* contributed significantly to the religious, social and educational aspects of life in the medieval period Vijayanagara. Let us now take a look at what this religious life was.

5.2 *Religious Significance*

The Krishna Temple’s religious importance lies in the fact that it is the only major temple dedicated to the deity in the entire capital city, apart from a few scattered shrines around the site, and the assortment of *Balakrishna* iconography on the various *Vaishnavite* and *Shaivite* temples. The inscriptions assert that this temple acted as the

¹²⁵ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 118.

royal shrine during Krishnadevaraya's reign, enjoying his enormous patronage and generosity.

A *Vaishnavite* cult found in Vijayanagara was that of the *Madhvas*, who were great admirers of Krishna and the man-lion god *Narasimha* (Refer Figure 28). More specifically, the *Madhvas* venerated Krishna as a baby boy; significant iconographies of the god on the memorials (*samadhis*) of the *Madhva* sages near Anegundi suggest a major presence of the cult in Hampi. Therefore, there is some doubt as to whether the Krishna Temple was dedicated to Vaishnavite Krishna cult or *Madhivism*, especially since the *Madhva* sage *Vyasaraya* was the royal sage of *Krishnadevaraya*.



Figure 28: Narasimha monolith
near Krishna Temple
Source: Author

Inscriptional clues however, assert the temple's Vaishnavite character such as the *Sri-Vaishnava namam* (mark) and state that *Achyutaraya* made a donation of *prasada* (blessed food) to be daily distributed to five Sri-Vaishnava priests. In addition, since archaeological work at the site has unearthed a number of broken statues of deities

which are revered by *Vaishnavites*, it can be conclusively said that the temple was not a *Madhva* temple but a *Vaishnava* shrine¹²⁶.

The history of Krishna's presence in Karnataka can be traced back to pre-Vijayanagara times, during the reign of the *Chalukyas*. Krishna became popular in the Tamil region between the seventh and ninth centuries AD with various images appearing in the hymns and chants of the *alvars* and sculpture of Tamil Nadu. The deity reached cult status only during the medieval period, when it was represented in the form of *Balakrishna* (baby Krishna) images on a wide variety of *Vaishnava* and *Shaiva* shrines, culminating in the entire temple complex dedicated to the child form

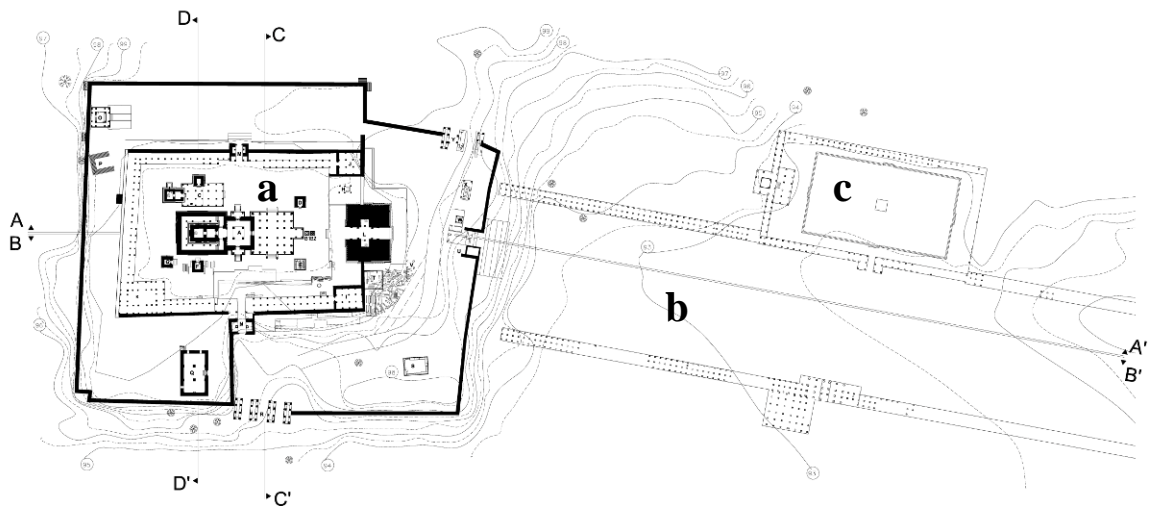


Figure 29: Site plan comprising Krishna Temple (A), Krishna Bazaar (B) and water Tank (C)

Source: Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 49.

of the god. These images of *Balakrishna* depict the child-god in a variety of his childhood scenes which have been canonized through the passages of the *Bhagvad Gita* (the holy text of Hindus). Krishna holding a ball of butter in his hands, dancing with joy after stealing butter from his mother, vanquishing the great demon serpent,

¹²⁶ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 59.

holding a mountain on the tip of his fingers to save his villagers, and Krishna crawling are some of the most popular motifs found in Vijayanagara. This imagery is depicted on both the Vitthala Temple and the Virupaksha Temple addition by *Krishnadevaraya*.

This is also evident in the presence of a small *Shaiva* shrine within the *Vaishnava* temple complex of Krishna Temple. A small shrine to the south-west of the main shrine has iconography depicting *Kartikeya*, the *Shaiva* god for war. This presence of a Shaiva structure within a *Vaishnava* complex is also a unique feature, and is not found in any other temple complex of the capital city¹²⁷.

5.3 *Architectural and Sculptural Considerations*

The main Krishna temple (a, Refer Figure 29) is one of the largest in the city and comprises two courtyards enclosed by high boundary walls. The temple has on plan in the inner *prakara* (courtyard), the main shrine which comprises a *garbhagriha* (sanctum sanctorum) an *antarala* (antechamber) with closed *pradakshina patha* (circumambulatory path) an open *mahamandapa* (great hall) and an *ardha mandapa* or *ranga mandapa*, as well as a *bali-pitha* (small platform) and *dhvajastambha* (flag pole). A *devi* (female goddess) shrine is located to the north of the main shrine.

The eastern entrance of the inner boundary wall has a lofty *gopuram* (gateway), whose western face carries sculptures depicting the victorious army of Krishnadevaraya returning from war. To the east of the temple is a long bazaar street called the Krishna Bazaar where the market was held on every Monday mainly for the sale of food items.

¹²⁷ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 37.

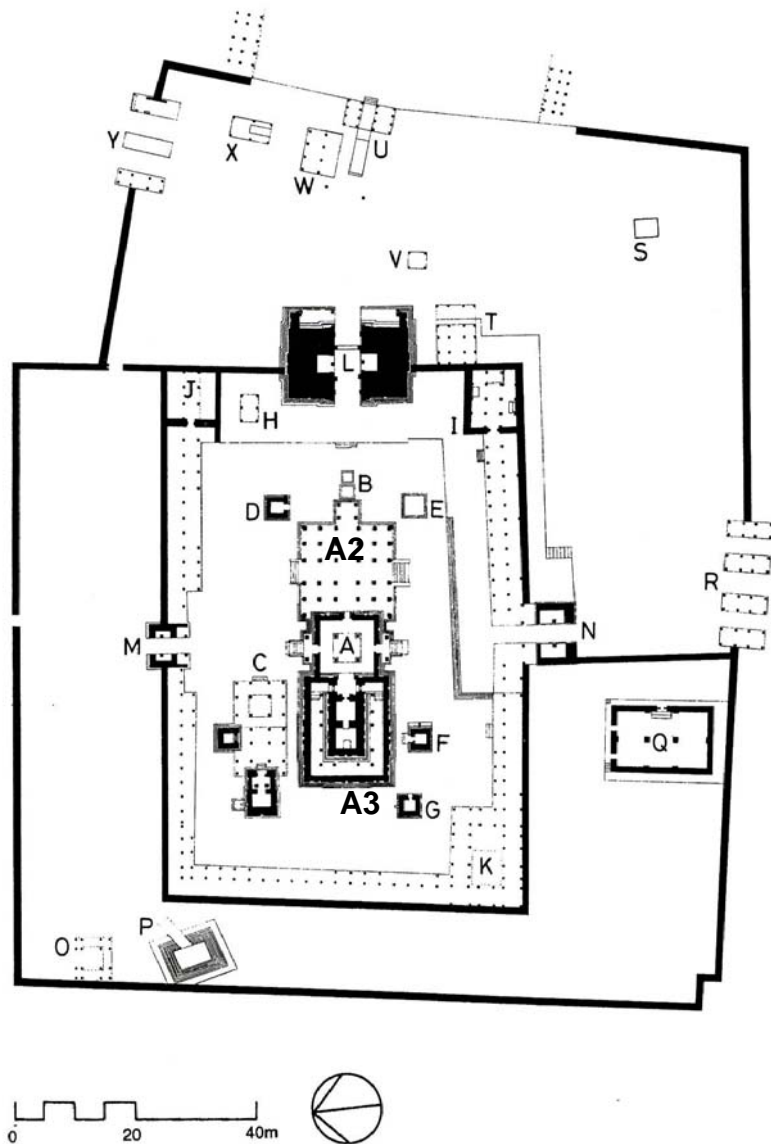


Figure 30: Ground floor plan of the Main Temple Complex
Source: George Michell & Phillip B. Wagoner.
Vijayanagara: Architectural Inventory of the Sacred Centre, Volume one, Texts and Maps. (New Delhi: Manohar, American Institute of Indian Studies. 2001), 78.

The Krishna Temple embodies some unique architectural features such as the large water storage tank with a manhole, and an inlet and outlet bore made of a single stone that lies in front of the Krishna temple. Large stone beams and joists have been exclusively and artistically used as the roofing element of various structures. In the Krishna temple alone, the beams measuring 1.5 feet by 2.0 feet span openings

measuring about 16 feet. The curved stone slabs used as projections over palace and temple walls are structural marvels by themselves¹²⁸.

The principal shrine of the complex faces east and stands upon a platform which comprises a set of double moldings at the basement level¹²⁹. This double platform (*adhishtana*) continues around the main temple. The lower and upper platforms consist of various molding profiles. The profile of this wall comprises a



Figure 31: The Balakrishna statue which was once consecrated within the Krishna Temple. Source: Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 235.



Figure 32: Entrance door to the garbhagriha with the platform for the idol seen in the background (viewed from antarala)
Source: Author

combination of projections and recesses as well as full height reliefs of sculpted images of deities on stone and appearing to be pilasters (*kumbha-panjaras*) and *niches*. Over the *garbhagriha* is a now-ruined superstructure of brick and mortar decorated

¹²⁸ Blog of a Civil Engineer, http://www.chillibreeze.com/articles_various/AvisittoHampi.asp (accessed March 23, 2008)

¹²⁹ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 80.

with recesses. These are decorated with niches containing stucco figures. At the top is a circular *sikhara* (spire)¹³⁰.

The main shrine (A3, Refer Figure 39) comprises the *garbhagriha*, two antechambers (*antarala*), and an enclosed circumambulatory passage¹³¹ which is inaccessible due to locked doors. The *garbhagriha* (sanctum sanctorum) within the principal shrine once housed the sculpture of the main deity, *Balakrishna* (refer Figure 31). Today, this sanctum sanctorum lies empty with a dilapidated roof, but the original idol was found during excavation work done in AD 1916 and is now a part of the Chennai Museum display¹³². The greenish black stone statue of *Balakrishna* is heavily damaged with both arms missing, but the chubby boy is represented sitting on a pedestal with the right foot resting on a lotus shaped footstool. The idol is about one meter in height, heavily bejeweled but without clothing. The image originally stood on a large base of the same material which was once seen at the Krishna Temple in Udayagiri.

The *garbhagriha* door leads into the *antarala* (antechamber) the ceiling of which is decorated with large medallion set in the square frame¹³³. The door to this antechamber is decorated with lotus petals and *Vaishnava dvarapalas* (door keepers). This antechamber leads into the *rangamantapa* (dance hall) through a small passage with two doors, one on each end, leading into *pradakshinapatha*. The *pradakshinapatha*, (circumambulatory path) has a row of columns around the *garbhagriha*, and has a plain door. The access to the *pradakshina* path has been blocked by the ASI for public access.

¹³⁰ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 20.

¹³¹ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 80.

¹³² Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 56.

¹³³ Abha Narain Lambah Associates, *Op cit*, 8.



Figure 33: The maharangamandapa, viewed from the southern part of the courtyard

Source: Author



Figure 34: Ancillary structure (C) to the north-eastern corner of principal shrine

Source: Author

The *rangamantapa* (A, Refer Figure 30) is at a lower level and is enclosed with doorways on all four sides, and has a *vimana* (dome-like spire). The south and the north door leads into open *mukhamantapas* (front halls) which are approached by flights of steps. The east door leads into *maharangamantapa* (great hall). The jambs of the east door have eroded to some degree, but three projected and two recessed bands (*sakhas*) are seen on them. Exterior of the east wall of the *rangamantapa* (dance hall) has pilasters, niches on the projections and motifs in the recesses. Its *adhishtana* (platform) consists of various motifs with niches¹³⁴.

The *vimana* contains a superstructure above, which is constructed of bricks and mortar. The hall contains four pillars set on a raised floor at the centre. The pillars in this hall have three blocks separated by octagonal and six-sided bands and their sides are decorated with *Vaishnava* figures. An interesting feature is the south-east pillar which is decorated with ten incarnations (*avatars*) of Vishnu¹³⁵.

The *maharangamantapa* (A2, Refer Figure 30) contains pillars arranged in a 5x6 numbered matrix and two additional pillars at the western end. The shafts of the inner pillar consist of three square blocks decorated with figures. The outer pillars are more composite. Some contain additional colonettes while the remaining contain projecting mythological animal (*yali*) standing on rear legs on the elephant and *yali* balustrades on the north and south. The *adhishtana* (platform) of the *maharangamantapa* (great hall) consists of ornamental motifs at regular intervals¹³⁶. The *maharangamandapa* (great hall) also has “unusual porch-like projections in the middle of the front, or eastern side in which there are pillars exquisite reliefs”¹³⁷. The

¹³⁴ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 19.

¹³⁵ Ibid, 22.

¹³⁶ Ibid, 22.

¹³⁷ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 56.

pillars in this *mahamandapa* contain separate images of a royal devotee paying homage to *Balakrishna* and a *Shiva linga* respectively. This *mahamandapa* also has steps leading up to the platform on the north and south sides with balusters having sculpted animal forms.

To the north-west of the principal structure is a smaller, ancillary structure (C, Refer Figure 30, Figure 34) which comprises a sanctum facing east, an *ardhamandapa* (antechamber), a *mandapa* (pillared hall) and another small sanctum that opens onto the *mandapa*. This shrine is located to the north-west of the main structure and has two *garbhagriha*; and the western one leads into an *antarala* (antechamber) which in turn leads an open pillared hall and it also consists of two *adhithanas* (platforms) which are decorated with different styles of ornamentation. The walls of this space are decorated with alternating pilasters and niches at regular intervals. The north wall of the *garbhagriha* (sanctum sanctorum) has a projecting *yali* (horse-lion form) shaped spout. There is a niche in the centre of the *antarala* (antechamber) walls, which terminate into a band of petals and foliated motifs at regular intervals. The pillars of the *mandapa* (pillared hall) are at a lower level than the *garbhagriha* (sanctum sanctorum) and *antarala*¹³⁸.

The northern *garbhagriha* does not have an *antarala* (antechamber); it leads directly into the open pillared hall. The superstructure on the west *garbhagriha* is rectangular while the one on the north is square. This has a barrel vault *shikhara* (spire). Both the superstructures are decorated with stucco figures.

There are also four square shrines (D, E, G, F, Refer Figure 30) around the principal shrine, contained within the *prakara* (courtyard) which is roughly

¹³⁸ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 22.

rectangular in shape. These four shrines are a unique feature¹³⁹ and may have been constructed in honor of the attendant deities to the main deity. One faces the north-east direction (D, Refer Figure 30), one the south-east (E, Refer Figure 30), and two in the south-west direction (G and F, Refer Figure 30).

The inner edges of the courtyard have a colonnaded enclosure (Refer Figure 35) running along its circumference like a gallery, containing a *mandapa* in the south-



Figure 35: Colonnaded enclosure running along the inner boundary wall of the complex

Source: Author

east and north-east corners each (J and I, Refer Figure 30). These structures may have acted as stores or kitchen. The enclosed structure located in the north-east corner of the courtyard, with a clerestory created by four small columns resting above the main ones is considered to be the kitchen¹⁴⁰.

¹³⁹ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 57.

¹⁴⁰ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 262.

The inner *prakara* (courtyard) has a pillared corridor running along the inner side with gates on the north (M, Refer Figure 30), east (L, Refer Figure 30) and south sides (N, Refer Figure 30). The east gate has a well decorated *gopuram* with the lower storey made of stone (granite) and the upper stories made of brick and mortar.

The eastern gateway (L, Refer Figure 30) out of these is the most imposing, and faces the Krishna Bazaar. This *gopuram* (gateway) (Refer Figure 36) has a stucco war scene which may symbolize the Udayagiri war¹⁴¹. The lower storey of this *gopuram* (gateway) projects in the form of a pillared porch with a decorated door



Figure 36: View of the eastern gopuram (gateway) from the inner courtyard
Source: Author

frame. As seen at most temples, the *gopuram* contains the *Vaishnava dvarapalas* (door keepers) at the base while *Gajalakshmi* (elephant-woman deity) is seen in the centre on the lintel. The inner side of the door frame is decorated with scrolls containing the ten incarnations of Vishnu and other *Vaishnava* figures while the underside of the

¹⁴¹ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 57.

lintel is decorated with a medallion framed in a square¹⁴². There is a vestibule on each side of the central passage.

The *gopuram* consists of two platforms; the lower one is decorated with several different kinds of motifs. There are pilasters (*kumbha-panjaras*), and niches on the wall portion of the *gopuram*. Both sides of the door contain projections decorated with *Vaishnava* figures.

However, only two storeys of the brick and mortar portion of the *gopuram* are remaining though each storey consists of motifs and niches in the centre. This gateway is similar to the one found at the Vitthala Temple, with one major difference: the columned porch which is present on either side of the passageway. These porches are supported by two columns on the front which also each comprise an attached slender and elongated colonette, capped with a bracket.

The inner rectangular courtyard is bound by another irregular shaped compound, which has simple gateways without ornate superstructures on the east, north (Y, Refer Figure 39) and south (R, Refer Figure 39) sides; however, the gateways on the east and north are dilapidated.

¹⁴² Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 25.



Figure 37: View of the Krishna Bazaar with the tank complex in the background (viewed from ancillary shelter near Northern gateway of outer courtyard)
Source: Author



Figure 38: View of the South gateway (R on map) to outer courtyard leading from Royal Center
Source: Author



Figure 39: Panoramic view of the Northern gateway of outer courtyard with ancillary structures (viewed from in front of Eastern Gopuram)
Source: Author



Figure 40: Panoramic view of the Temple Tank
Source: Author

A sixteen pillared open *mandapa* (O, Refer Figure 30) is located on the north-west corner of this courtyard, together with a small tank (P, Refer Figure 30). A unique Islamic style six-domed structure (Q, Refer Figure 30) is located on the south-west side of this courtyard; it is the only instance of an Islamic structure's existence within a temple complex in the city. This structure may have been a store house or a granary, as evinced by the lack of openings in the walls and the holes in the roof.

The eastern side of the outer courtyard has a number of small structures. One of these has six pillars to the north-east of the outer courtyard, containing a large rectangular hollow granite block with three openings on top¹⁴³ (W, Refer Figure 30). A columned pavilion (U, Refer Figure 30) is also in existence between this structure and the eastern gateway of the outer wall. This eastern gateway, which was dismantled by the ASI some years ago, has steps leading down into the bazaar street. This outer courtyard is faced by a long chariot street, the Krishna Bazaar (b, refer Figure 29), on its east face. This bazaar street is at a lower level and can be reached by a flight of steps.

The 500m long bazaar is flanked by pillared *mantapas* on side. Referred to as the “Krsnapura-pethe”¹⁴⁴ (Krishnapura Market) this market street had shops that sold grains. It extended from the Krishna Temple to the Mudu-Viranna temple southwards¹⁴⁵. This street was flanked by colonnaded enclosures which also contain a rectangular tank (c, refer Figure 38) to their north. This tank also contains a four-columned pavilion in the centre and a *mandapa* on the west side and is accessed from

¹⁴³ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 57.

¹⁴⁴ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 259.

¹⁴⁵ Anila Verghese, *Religious traditions at Vijayanagara: as revealed through its monuments*. (New Delhi: American Institute of Indian Studies, 1995), 56.

the pillared galleries through a small gateway, apart from having pillared galleries of its own.

5.4 *Conservation and Archaeological Issues*

The Archaeological Survey of India (ASI) and the World Monuments Fund (WMF) collaborated in a public-private partnership to begin work on the restoration of the Krishna Temple in 2005, which led to a detailed Conservation Report on the structure by the conservation consultants to the project, Abha Narain Lambah and Associates (ANL).

The Archaeological Survey has a well-documented record of all the work that has been done the Krishna Temple to date. The history of its restoration and conservation began during the British period. Apart from conservation and protection, ASI also carried out replacement plaster work at the Krishna Temple in addition to stabilizing the various structures¹⁴⁶.

The process of documenting the change between the condition of the temple in the nineteenth century and now is facilitated by the photographic collection of the British soldier Alexander Greenlaw who in 1856 took a series of photographs all across Hampi. These images showed the decay and degradation the site had been through over the centuries, and the Krishna Temple of today, especially bears little resemblance to the dilapidated structure that existed in 1856.

The tank is shown to have been filled with silt and overgrown with vegetation. The main eastern gopuram is represented in his photographs as having a badly damaged superstructure, with a major crack through the portal corresponding with the

¹⁴⁶ George Michell & Phillip B. Wagoner. *Vijayanagara: Architectural Inventory of the Sacred Centre, Volume one*. (New Delhi: Manohar, American Institute of Indian Studies, 2001)

position of the crack seen later in the twentieth century images¹⁴⁷. Another important aspect of Greenlaw's images is the presence of smaller pavilions and shrines which can no longer be seen at the site – a small shrine located on the south-west side of the main *gopuram* is now missing. Another pavilion, south of the *gopuram* is seen in the images. It is no longer present at site.

The ASI cleared vegetation and debris during the 1880s, though the conservation efforts came to a halt in the 1890s with the removal of the conservator's post from ASI. A mention reappears in the 1903-04 reports of the ASI which state that there was an initiative to create a waterproofing treatment for the structure. Sir John Marshall, the Director of ASI in 1904-05 presented proposals for the conservation of the entire temple complex. These involved demolishing the ruined buildings beyond repair, ceiling waterproofing, repairing structural elements like beams, walls, foundations and new construction of buttresses and columns to support unstable structures¹⁴⁸.

Records show A.H Longhurst, the then Superintendent of ASI confirming the relative stability of the main shrine of Krishna Temple during an inspection of 1914-15. During the ensuing years, the focus of ASI's restoration works shifted to other structures in the city while only waterproofing of the ceiling, redoing of stucco-work of the ancillary structures and the northern *gopuram* was carried out.

¹⁴⁷ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 51.

¹⁴⁸ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 53.



Figure 41a: View of the Temple Tank by Alexander Greenlaw in 1856

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka,



Figure 41b: View of the Temple Tank by John Gollings in 1983.

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology &



Figure 41c: View of the Temple Tank in 2007

Source: Author



Figure 42a: View of Eastern Gopuram by Alexander Greenlaw in 1856

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988), 16.

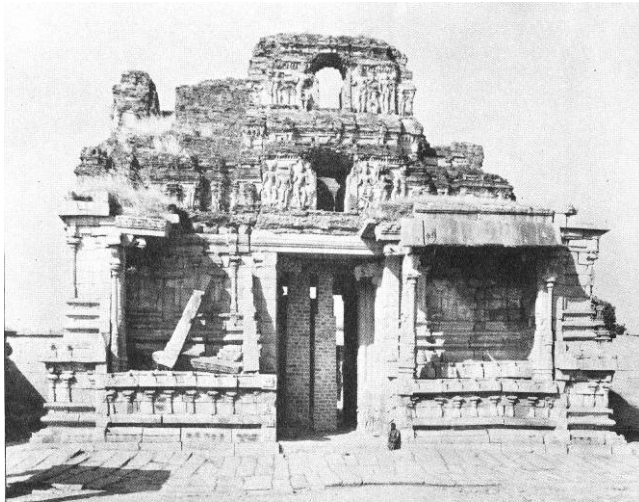


Figure 42b: View of the Eastern Gopuram by John Gollings in 1983.

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988), 16.



Figure 42c: View of the Eastern Gopuram in 2007

Source: Author

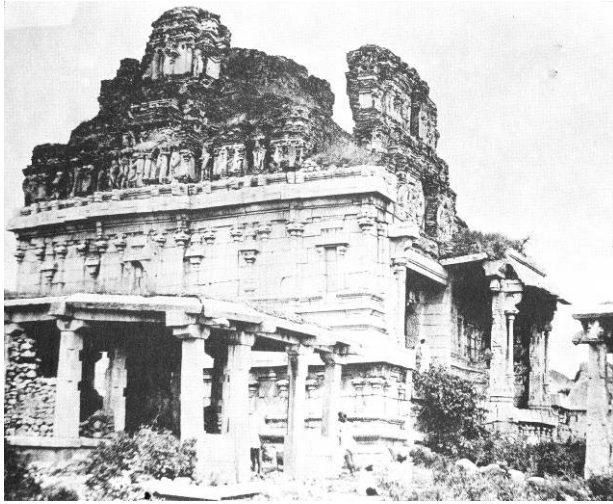


Figure 43a: View of the Eastern Gopuram from the inner courtyard by Alexander Greenlaw in 1856

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988), 17.

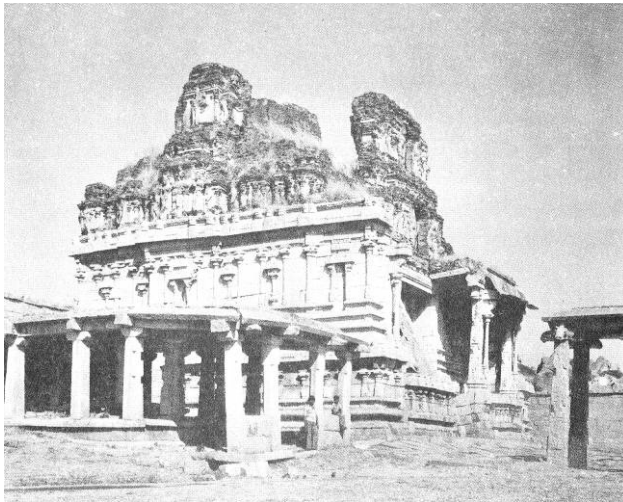


Figure 43b: View of the Eastern Gopuram from the inner courtyard by John Gollings in 1983

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988), 17.



Figure 43c: View of the Eastern Gopuram in 2007
Source: Author



Figure 44a: View of pillared hall with eastern gopuram in the background by Alexander Greenlaw in 1856

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988), 18.

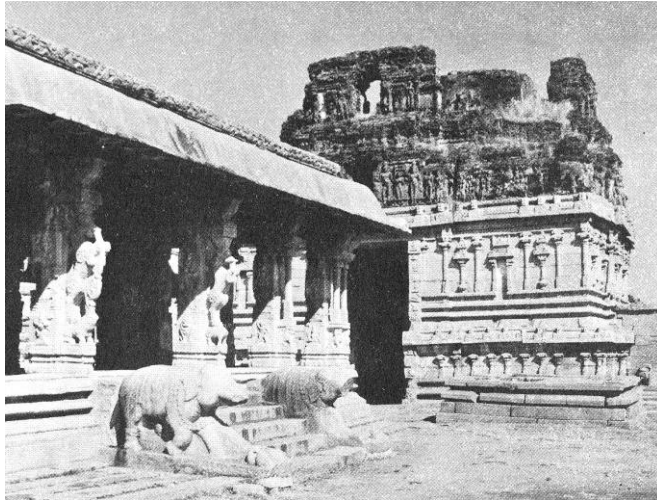


Figure 44b: View of pillared hall with eastern gopuram in the background by John Gollings in 1983

Source: John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. (Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988), 18.



Figure 44c: View of the pillared hall with main shrine superstructure in the background in 2007

Source: Author

The major works of restoration began in the latter half of the twentieth century, during 1984-85, when large scale archaeological works were also carried out by the Department of State Archaeology and Museums and the ASI. The major works of restoration on the subsidiary structures in 1988-89 included (1.) Correction of all the out-of-plumb walls by dismantling and reconstructing them whenever required, (2.) Consolidation of foundation, (3.) Restoration of missing elements in *mandapa*, *mukhamandapa* and verandah, (4.) Buttresses provided for support earlier were carefully dismantled as they were of no particular use now and obstructing the beauty of the temple, (5.) Strengthening of lintels and broken beams by providing I-section mild steel girders or stainless steel clamps, using epoxy resin, (6.) Restoration of the stucco work, (7.) Dislodged and earlier dismantled veneering stones were reset and (8.) Sunken *pakshala* (kitchen) was dismantled and reconstructed after strengthening the foundation¹⁴⁹.

Since then, the ASI has been consistently intervening at the site for repairs and restorative works. John Gollings, an Australian photographer was brought to the site by Architect-historian George Michell and Archaeologist John M Fritz to photographically document the site in the 1980's. He also took photographs to match the ones taken by Greenlaw, as a "before and after" dossier¹⁵⁰. However, what is important to note is that Golling's photographs are also significant, for they document the large amount of restoration and structural repairs which have been carried out at the site in the intervening more than twenty years. Of note is the presence of stone piers in his photographs to support the eastern *gopuram* (gateway). These have now been removed and the structure has been stabilized structurally.

¹⁴⁹ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 53.

¹⁵⁰ John Gollings, *Vijayanagara: through the eyes of Alexander J. Greenlaw, 1856*. Mysore: Govt. of Karnataka, Directorate of Archaeology & Museums, 1988.

Another ambitious plan by the Archaeological Survey of India has been the proposal to consolidate the frieze on the eastern gopuram which has been mentioned earlier, as it depicts the only iconography of its kind – that of *Krishnadevaraya* returning victorious from war. This effort included the scaffolding of the superstructure which has discolored and greatly transformed over time. In addition, excavations at the Krishna Bazaar during this period revealed the bazaar floor which had been constructed in lime concrete with a sophisticated drainage system¹⁵¹. The outer enclosure walls as well as some of the ancillary structures have exhibited signs of settlement, which have been addressed by the ASI through the use of stone buttresses for temporary shoring which is adequate as a short-term measure, but would need more attention later on. There is also the possibility of reconstructing the strewn pieces of the pavilion to the south of the eastern *gopuram* which was mentioned as missing earlier.

The significance of the temple structure within its urban setting, is somewhat diminished by the bifurcation of the temple complex by a vehicular road which is completely incongruous to the original setting of the temple complex and the bazaar street. The construction of a modern Jain complex in close vicinity of the bazaar street and falling within the area of *Krishnapura* is also a disturbing development. The dilapidated state of the main eastern gopuram comprising of both the stone base and the brick superstructure is also of concern. The stone layers in the base seem to have outward lateral movement, compounded by the fact that there seems to be no mortar to hold the stones together. Also, a separation in the courses of stone is seen both along the course and at right angles to them. There has been an overall tendency of the

¹⁵¹ Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 54.

structure to distort¹⁵². The movement in the base has affected the brick superstructure, apart from the considerable movement the structure has had of its own. Loss of material and redistribution of its weight has put this structure in a precarious position, needing attention. The enclosure walls are in a state of disrepair due to their method of construction: facial ashlar with brick infill, with no interlocking mechanism to offset the distribution of loads and prevent fracturing. The absence of this as well as any cohesive joints between the wall and the floor stones has led to sections of the wall collapsing.

Concluding thoughts

The temple is located en-route to the great Virupaksha Temple, the only living temple on site. The fact that the visitor has to drive through the outer courtyard of the Krishna Temple to get to the Virupaksha Temple raises the possibility of exploring the options for reinventing the temple's identity in the contemporary context. The ordinary traveler has no idea that he is looking at the principal royal shrine for one of the greatest of the Vijayanagara rulers, Krishnadevaraya, a fact which would add significantly to the impact and respect this structure receives, vis-à-vis the Virupaksha, Vitthala and Hazara-rama temples which are purported to be the more popular ones on site.

Having already explored the impact of Hinduism at the local, regional and national levels, it is clear that the practice of the religion is important in the daily life of a Hindu temple. Therefore exploring avenues for reusing the Krishna Temple in its current context become essential for not only the temple's development, but for the development of tourism within Hampi as well.

¹⁵² Abha Narain Lambah Associates, *Krishna Temple, Hampi Karnataka: A Conservation Report*. (Bombay, India: Archaeological Survey of India, June 2006), 64.

CHAPTER 6

REUSING THE KRISHNA TEMPLE – FANTASY OR AN ACTUAL POSSIBILITY?

The 200-page Conservation Report mentioned in the earlier chapter included a complete documentation of the existing structure, followed by an assessment of its condition of the structure and materials at that time, as well as the formulation of a conservation plan for the structure, in addition to a detailed historical and epigraphical study. However, the possibility for reviving the 500-year-old architectural marvel to be put to a contemporary use was conspicuously absent. This study is an attempt to respond to this missing link between what the structure was, what it is now, and what it can be in the future.

It has been seen over time that change cannot be brought about without incurring some level of inconvenience, even if the transition is from worse to better¹⁵³. This change refers to the practice of adaptive reuse, employed by designers and architects to change the function of a building without altering its historic value¹⁵⁴. The conversion of a facility or part of it for a use significantly different from its original one¹⁵⁵ cannot be brought about without altering the structure to a certain degree thus creating either consent or dissent amidst a community that has had at least a physical or an emotional attachment to the structure.

Historically, altering the use of a church has received better reception than altering the use of a religious structure in India, especially a Hindu temple. The western world has numerous examples of successful conversions of defunct Church

¹⁵³ Arthur Pierce Middleton, *New Wine in Old Skins – Liturgical change and the setting of worship*. (Harrisburg, PA: BSC Litho, 1988), 4.

¹⁵⁴ Definition of adaptive reuse, <http://www.architectureofcleveland.com/html/glossary.html> (accessed March 24, 2008)

¹⁵⁵ The Matrix Group, LLC. http://www.ecostructure.com/res_glossary.html (accessed March 24, 2008)

spaces into contemporary uses. The first section shows an Indian example of adaptive reuse done in the 19th century and another example which has the potential for adaptive reuse and/or re-consecration. This leads up to a third example discussed in the latter part of the section. The temple, located in Tamil Nadu, had immense potential for re-consecration. Its original idols were repatriated from Britain, to be reinstalled in their original abode. However various events and socio-political forces led to the re-consecration effort being abandoned. The fourth example in this section is the contemporary ISKCON temple complex at Bangalore which can serve as a successful model for the Krishna Temple to follow if it is re-consecrated. The second section in this chapter discusses the various levels of problems (mainly legal, administrative, architectural, historical and religious) that can affect a potential development plan for the temple, and can actually determine if it can be reused or not. This discussion helps to formulate arguments for reusing the structure in the third section.

6.1 *Precedents*

The conversion of the use of any space is not easy, especially when it has past religious associations. Appendix B shows three distinct examples of such changes which have taken place in blighted religious spaces in America. In all three cases, the resilience of the community was the common thread that brought about a successful rejuvenation of the space. Local involvement to revive a defunct religious space in order to save it from decay or destruction has consistently proved successful, whether to convert the church into a pub, into a community center, or a museum.

Adaptively reusing any space is usually a challenge for designers and architects, especially when that space has added complexities in the form of strong religious use in the past, a five hundred year old history, and the involvement of local,

state, national and international agencies. Then the problem becomes slightly more complicated than normal. This is the case with Krishna Temple at Hampi, Karnataka. This kind of a conversion of the use of an erstwhile religious space has almost no precedents in India, especially when it comes to Hindu liturgical spaces. This absence of precedents makes this study relevant as a first step towards an uncommon idea.

As we have seen earlier, temples have historically been epicenters of a community, and have inspired settlements to develop around them. In the case of a living temple, the role and identity of the temple is under no dispute – it is a local visual landmark and a beacon for the devout. Whether located in a small rural community or engulfed in the chaos of a large metropolitan city, the temple is the hub of life. It has strong communal and social associations and impacts the area immediately around it. Growth of commercial activity related to the temple is invariably seen. Flower and sweet shops for offering to the deity, ethnic eateries, and book and souvenir shops related to the denomination of the temple dot the streetscape around the temple. Though this causes land-use problems and more often than not, encroachment issues, it is still an effective way to keep the neighborhood vibrant and alive. This holds for both new and historic temple structures.

However, it's a slightly different story for temples which have not been used for liturgical purposes in a while. In an urban context, such a sight is extremely rare. Most heritage temple structures within an urban setting are still used for worship and have a vibrant interaction with the community much like a contemporary temple which is built within a metropolis or a large city. More often than not, these temples are not designated, regardless of their importance. This is due to the ASI's reluctance to designate religious structures¹⁵⁶, despite the fact that a majority of the 3,650

¹⁵⁶ Interview with Dr. S.V.P Halakatti, Superintending Archaeologist, Bangalore Circle, ASI on January 9th, 2008.

monuments currently protected by the ASI are religious structures, both Hindu and Islamic. This reluctance is attributed to a continuous change that is perceived in liturgy, especially in the elaborate rituals of Hinduism¹⁵⁷. The ASI's disinclination for designating such structures can be attributed to the complications which arise from trying to adhere to the religious beliefs of the community, versus trying to preserve the historic integrity of the temple. In addition, the ASI is already grappling with gathering enough manpower and resources to preserve and conserve the existing designated structures.

In instances where such a temple does exist and is not under religious use, then at some point of time the Archaeological Survey of India would have intervened, designated it as a nationally protected monument, and created a landscaped garden



Figure 45: Devotees flock to the Matangeshwar Temple, adjacent to the fenced in Lakshman Temple on the extreme right
Source: Author

¹⁵⁷ Interview with Dr. S.V.P Halakatti, Superintending Archaeologist, Bangalore Circle, ASI on January 9th, 2008.

around it for protection, and cordoned the temple off with a fence and a gate to ostensibly help in its preservation. The temples at Khajuraho are a prime example. While the Western Group is completely “museumized” and enclosed within fences and green landscaped gardens, it is located next to a historic temple still under worship, the *Matangeshwara* Temple. Despite the temple being contemporary to the eleven medieval architectural marvels within the Western Group compound, it has been overlooked by the ASI because of its continued religious use. The ASI fence can be seen dividing this temple from the rest of the complex, despite the fact that it is a few meters away from *Lakshmana* Temple, second only to the *Kandariya Mahadeva* Temple in terms of architectural grandeur and aesthetic splendor.

However this is not an adaptive reuse example. It merely illustrates the ASI’s reluctance to deal with temples with continued liturgical use. This is an important aspect to bear in mind for any potential plans for Krishna Temple’s reuse. While reviving the Temple’s use would increase its presence in the contemporary perceptions of Hampi, as well as ensure the temple’s perpetuation, it may not be amenable to the community or the government. But before we explore such an event, let us look at some local examples where adaptive reuse has been done, or is in the process of being done.

A classic case for the adaptive reuse of a temple structure is found not far from the Krishna Temple, in the heart of the village of Kamalapura. Sometime in the late nineteenth century, a British Collector (Government official) converted a Hindu temple into a small guest house¹⁵⁸, which is now known as the Tourist Bungalow of Kamalapur. Vestiges of the Hindu Temple still remain. For many years, this was the only facility for a tourist at Hampi to stay, until Hampi’s popularity gave birth to a

¹⁵⁸ Anila Verghese, *Archaeology, Art and Religion: new Perspectives on Vijayanagara*. (New Delhi: Oxford University Press, 2000), 34.

host of hotels and home-stays at Hampi village, Kamalapura, Anegundi and Hospet which are all within driving distance from each other. The erstwhile temple is credited to be a *Vaishnava* one, dedicated to the man-lion god, *Narasimha*. Looking closely, beyond the brick in-fills, the temple is small, having a *garbhagriha* (sanctum sanctorum), an *antrala* (antechamber) and a *mandapa* (pillared hall).

The iconography on this structure is distinctly *Vaishnava*. A pillar each in the verandah and inside the *mandapa* has fine *Narasimha* reliefs that clearly indicates the temple's cult leanings. There is an inscription on a rock east of this inspection bungalow, dated April 1, A.D. 1531 which refers to the temple as *Kondamarasayana-Palya*, dedicated to the god *Lakshmi-Narasimha*. Today, the tourist bungalow bears almost no resemblance to a *Vaishnava* temple from the exterior. The interior, however, still contains pillars which have not been painted and stuccoed over like the infill walls and ceiling, and they can be easily discerned as having once been a part of a Hindu



Figure 46: The exterior of the Tourist Bungalow bears no resemblance to a Hindu Temple.
Source: Author



Figure 47: *Yali* columns of the *mandapa* serve as support for wall infill and separate the lounge from the porch.
Source: Author

temple. This conversion of the temple was done during Colonial rule; it would perhaps not be able to take place today.



Figure 48: The space which was once the rangamandapa of the temple is now used as a lounge.
Source: Author



Figure 49: The entrance to the locked *garbhagriha* that is now used as a store room
Source: Author

A major reason is the insensitive way in which the adaptive reuse of the structure was done. While not explicitly stated in any Indian legislation, a cornerstone for any work done by a conservationist is that it should be reversible if need be. This inspection bungalow has so severely obliterated the existing fabric of the temple that any reversal is impossible.

Also, slight insensitivity to the existing stonework is seen in the interior as well as exterior spaces. The plaster and paintwork done on the walls is carried over on to the beams and ceiling slabs, and the bases of the sculptured stone columns have been converted into a terrazzo skirting which does not match the stonework. The flooring inside the erstwhile *mandapa* is covered with brown vinyl tiles. The floor level of the *antralaya* is about one foot higher than the *mandapa*, and is covered in vinyl flooring

as well. The *garbhagriha*, which remained locked when the facility was visited, is currently used as a store room according to the caretaker of the Bungalow.



Figure 50: Aerial view of the village of Shivarapatna in Karnataka, India
Source: http://wikimapia.org/5897870/Shivarapatna_Village

In contrast to the tourism bungalow, an example of a potential reuse project is now discussed. The *Vardharajaswami* Temple within the village of *Shivarapatna* has been abandoned for many years. The village, currently undergoing development as a tourist-village, is interested in integrating the temple within its development plans. The current consensus for the use is re-consecration as a temple. About 60kms away from Bangalore, this small village is located in Kolar district of Karnataka. The drive to the village takes the visitor through picturesque paddy fields and rocky outcrops. The unpaved roads of the village are lined with the product of the village's main occupation: sculptures. Generations of sculptors have passed the secrets of their art to their descendents, making the current village a novelty of the region.

The history of the village dates back to the Western Ganga Dynasty (350 – 1000 A.D)¹⁵⁹. The village is named after *Shivamara*, who was the caretaker ruler and encouraged the art of stone carving¹⁶⁰. The art was highly encouraged and flourished during his rule, and is continued even today. The well trained artisans were highly dexterous with their carving tools and contributed to the temples in the region. The art was learnt purely by doing and from master gurus since there was no formal school of sculpting. Today, the approximate population of 300 sculptors amongst 2058 people in the village consists of a few of the descendants of such master sculptors. In fact, many are descendants of the *Amara Shilpi* (immortal architect) *Jakanchari* who designed the temples in Belur and Halebid¹⁶¹.



Figure 51: Stone sculptures displayed along the village streets
Source: Author



Figure 52: An artisan working on a new stone block
Source: Author

However the artisans face a problem of recognition and resources from the government, even though many of their works find their way to temples in other parts

¹⁵⁹ Western Ganga Dynasty, <http://en.wikipedia.org/wiki/Gangas> (accessed March 26, 2008)

¹⁶⁰ Interview with Mr. Lakshman, Village Representative, on January 12, 2008.

¹⁶¹ Business Today Magazine, “Where Stones come alive”, <http://www.indiatodaygroup.com/btoday/20060716/books.html> (accessed March 27, 2008)

of the country, as well as foreign temples – but most of the profit goes to the middlemen.

Over the last three years, however, *Kadambari*, an NGO has been working with the villagers to help them earn a better living, as well develop the village as a tourist destination by urging the government to designate this 1000 year old village as a heritage hub¹⁶². As part of this development plan, which is still in it's design and research stage, the NGO hired Conservation Architect Pankaj Joshi from Bangalore to design a historically sensitive layout for the heritage tourist hub, as well as possible plans for a use for the abandoned temple, which villagers believe is as old as their village.



Figure 53: View of mandapa with pillars
Source: Author



Figure 54: Entrance to antralay with entrance to garbhagriha in the background
Source: Author

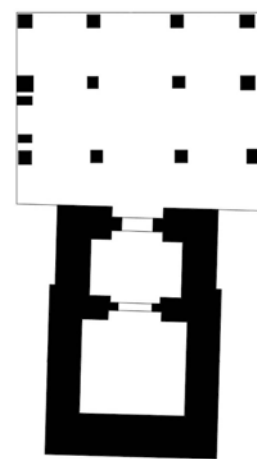


Figure 55: Existing Plan of the Vardharajaswami Temple, Shivarapatna, Karnataka
Source: Architect Pankaj Joshi

The temple is small in size and contains a *garbhagriha* (sanctum sanctorum), an *atralaya* (antechamber) and a *mandapa* (pillared hall). It is in a considerable state

¹⁶² Info Change, “Breathing new life into old skills”, <http://www.infochangeindia.org/features448.jsp> (accessed March 27, 2008)

of decay and the corbelled ceiling of the *garbhagriha* has caved in. The periphery of the temple is completely shrouded in bushes and it is hardly visible from the road.

The temple also lacks any visible iconographic clues or inscriptions to help date it, or find out the name of the deity within, although the villagers call it the *Vardhrajawami* Temple, and the deity is believed to be an incarnation of Lord Vishnu, thus making it a *Vaishnava* Temple. The temple's current location, in a considerably open space, and at walking distance from the popularly visited *Anjaneya* (another name for monkey-God Hanuman) temple presents various viable options for its use which the architects are working on in an effort to try and incorporate the temple within the cultural milieu of the village and its redevelopment plan.



Figure 56: Ruins of the Visvanathasvami Temple in Pathur, Tamil Nadu.

Source: Richard H. Davis, *Lives of Indian Images*. (New Jersey: Princeton University Press, 1997), 255.



Figure 57: The Pathur

Nataraja bronze sculpture
Source: Richard H. Davis, *Lives of Indian Images*. (New Jersey: Princeton University Press, 1997), 224.

The *Visvanathasvami* Temple, constructed in the later part of the twelfth century in a small village called Pathur on the banks of the Vettar River in Kaveri delta area of Tamil Nadu presents a completely different case. The temple in one of

the few examples where the idol of the deity was successfully traced and related to the structure despite it being buried in the ground for many years, subsequently unearthed and sold to art dealers, then displayed in a British Museum and finally repatriated to India after a furious legal battle. Upon the idols return to its original abode, plans for the temple's renovation and eventual re-consecration were drawn up, but they never materialized. However, within a couple of years the image had found its way to the Icon Centre at Tiruvar, a safe haven for precious images and sculptures established in the 1980s to prevent further loss of the region's heritage¹⁶³.

The old and dilapidated temple was found to be unsuitable for the icon and had still to undergo renovation by 1995. Shortly after, however, the historic structure was razed to the ground, and a brick and mortar edifice was constructed which was considered more suitable to house the repatriated deities¹⁶⁴. The lesson to be learnt from this case in context of our study is that a historic structure not in use and not designated by the ASI can decay. Efforts to keep it in use should be made, regardless of its designation status. If the temple had continued use as a re-consecrated temple with replaced idols, it would have had higher chances of survival. Placing the repatriated images in it would then have been true to not only the local liturgical practices, but history as well.

Lastly, a temple that draws many parallels to the Krishna Temple in terms of religiosity, size, scale, geographic location and popularity is the International Society for Krishna Consciousness (ISKCON) Temple at Bangalore. Originally operating from a rented house in the city around September 1987, the temple had a handful of devotees. The vision of the temple president Madhu Pandit Dasa made the temple into the grand complex it is today. Land was procured from the Bangalore Development

¹⁶³ Richard H Davis, *Lives of Indian Images*. (New Jersey: Princeton University Press, 1997), 258.

¹⁶⁴ Material Matters, June 2006, http://www.si.edu/research/research_material_matters.pdf (accessed April 24th, 2008)

Authority (BDA) and funds were gathered through donations, government aid and loans. In September 1988, a temporary shed was constructed on the land for the devotees.

Envisaged as a combination of modern and traditional, the design combined elements of glass and steel in the *gopurams* (gateways), set on a naturally sloped hillock. Unique aspects of this temple are the glass connections to the *gopurams* that make the temple complex stand out amidst the conventional complexes of Karnataka.

The architecture was a blend of the traditional Deccan style and the latest in



Figure 58: Steel and glass construction blends with the traditional Dravidian style in the main shrine. The temple tank is in the foreground.
Source: Author



Figure 59: Another view of the main shrine with the gold *kalasham* in the background
Source: Author

construction technology. Deities in the *garbhagriha* (sanctum sanctorum) were made to stand on monolithic 90 feet high columns. A number of fund-raising schemes, like life-membership options, sponsors for *gopurams* (gateways), *kalashas* (ceremonial pots) and *vimanas* (spires) were invited to generate revenue for construction¹⁶⁵.

The establishment ceremony (*pratishta*) of the deity was held in April 1997, with rituals lasting for 45 continuous days. On 31st May, 1997 the temple was

¹⁶⁵ ISKCON Bangalore website, <http://www.iskconbangalore.org/contents/history/history2.html> (accessed April 26th, 2008)

inaugurated by the then President of India, and was named the Sri Radha Krishna Chandra Temple and Sri Chaitanya Mahaprabhu Cultural Complex. The temple is not only an architectural marvel of the region, but a religio-cultural hub with allied activities within the same temple complex.

The Main Hall (*rangamandapa*) has a maximum occupancy of 2000 people. The main altar of the temple has 3 *vimanas* (spires) which are gold plated. The central deities are composed of 5 auspicious metals (*panchaloha*), and all are gold plated. The temple hall also contains 6 galleries. There are three entrances to the main hall facing north, east and west. There is an inner and an outer *prakara* (passage) around the main hall. The outer passage is used for the movement of the idol or the palanquin during processions, festivals and ceremonies.



Figure 60: View of the garbhagriha from the Main Hall (photography is prohibited within the temple)

Source: The Hindu online newspaper, <http://www.hinduonnet.com/2003/07/23/stories/2003072308401100.htm>, (accessed May 3rd, 2008)



Figure 61: Billboard in Bangalore advertising a summer camp for children during Summer break.

Source: Author

The Dwarakapuri Hall is a modern version of the *kalyan mandapa* (marriage hall). It is used for marriage ceremonies, *yajnas* (ritual fires) and dissemination and celebration of Vedic culture and traditions. The temple also provides audio

animatronics. This includes a computer controlled multi-image presentations and collages of slide and video images that communicate the most important messages contained in the Vedic scriptures.

The *Pravachan* (discourse) Hall or the *mahamandapa* (great hall) is used for the temple priests to conduct discourses on the *Bhagavad Gita* (holy Hindu scripture) and to answer spiritual questions. The temple complex also comprises a four storied Guest House with rooms available for life members and visitors to the temple. Among the display components of the temple complex are a series of diorama featuring the creator of ISKCON in various life-size postures. The temple complex also comprises a book store, a restaurant as well as community programs such as *Dakshinakriti* that preserves and promotes the Vedic art of the South¹⁶⁶. The project supports and encourages traditional craftsmen and helps them promote and sell their works of art and craft. In addition, the temple hosts a variety of cultural events in partnership with various educational and cultural organizations of the State. Apart from these, the temple also has daily services in the Main Hall which start from 4am and last till 8pm on a daily basis.

6.2 The Krishna Temple: Unraveling its layers of complexity

The Krishna Temple poses significantly more complex questions than the case studies we have seen so far. In addition to the strong historical and religious significance discussed so far and the structural and restoration problems that lie ahead for the Archaeological Survey of India, the temple also has a long list of legal associations that need to be addressed, having been created for the temple's protection. This particular site, in recognition of its sensitive nature with regard to AMASR

¹⁶⁶ ISKCON Bangalore website, <http://www.iskconbangalore.org/contents/history/history4.html> , (accessed April 26th, 2008)

(Ancient Monuments and Archaeological Sites and Remains Act of 1958) designation as well as UNESCO listing on the World Heritage List, faces many potential problems. Every aspect and layer of the temple's identity needs examination. These layers are broadly classified into legal, religious, socio-communal and architectural.

Legal/Administrative Issues: Chapter Two briefly talks about the various kinds of legal and administrative restrictions affecting the site of Hampi. This section analyses the restrictions that directly apply to the Krishna Temple, ignoring the UNESCO charter for the purposes of this discussion, since their role is an advisory one.

The Ancient Monuments and Archaeological Sites and Remains Act (AMASR) of 1958 has certain clauses which can be detrimental to the development of the site, and certain ambiguities which can be utilized for that purpose. Section 5 of the Act pertains to the *Acquisition of Rights in a Protected Monument*:

(5.1) The Director General may, with the sanction of the Central Government, purchase, or take a lease of, or accept a gift or bequest of, any protected monument.

(5.2) Where a protected monument is without an owner, the Director-General may, by notification in the Official Gazette, assume the guardianship of the monument.

(5.3) The owner of any protected monument may, by written instrument, constitute the Director-General the guardian of the monument, and the Director-General may, with the sanction of the Central Government, accept such guardianship.

(5.4) When the Director-General has accepted the guardianship of a monument under sub-section (3), the owner shall, except as expressly provided

in this Act, have the same estate, right, title and interest in and to the monument as if the Director-General had not been constituted a guardian thereof.

(5.5) When the Director-General has accepted the guardianship of a monument under sub-section (3), the provisions of this Act relating to agreements executed under section 6 shall apply to the written instrument executed under the said sub-section.

(5.6) Nothing in this section shall affect the use of any protected monument for customary religious observances.¹⁶⁷

Clause 5.6 specifies that the Act will not affect the use of a protected monument for “customary religious observances”. This pertains to designated structures that have continued worship, like the *Virupaksha* Temple. However, since the Krishna Temple has not been used for religious practices during the entire period of its status as a protected monument, Clause 5.6 does not apply to it. Therefore, the structure comes under the guardianship of the Director General of the ASI. On the flip side, there is no mention of the fact that a structure cannot be reused for the customary religious practices which it was once used for. This opens up possibilities of perhaps reconsecrating the temple.

Section 6, pertaining to the *Preservation of the Protected Monument by agreement* states that:

(6.1) The Collector, when so directed by the Central Government, shall propose to the owner of a protected monument to enter into an agreement with

¹⁶⁷ Archaeological Survey of India, Legislation, AMASR 1958, http://asi.nic.in/pdf_data/6.pdf, (accessed March 28, 2008)

the Central Government within a specified period for the maintenance of the monument.

*(6.2) An agreement under this section **may** provide for all or any one of the following matters, namely;—*

(a) the maintenance of the monument;

(b) the custody of the monument and the duties of any person who may be employed to watch it;

(c) the restriction of the owner's right—

(i) to use the monument for any purpose,

(ii) to charge any fee for entry into, or inspection of, the monument,

(iii) to destroy, remove, alter or deface the monuments, or

(iv) to build on or near the site of the monument;

(d) The facilities of access to be permitted to the public or any section thereof or to archaeological officers or to persons deputed by the owner or any archaeological officer or the Collector to inspect or maintain the monument;

(e) The notice to be given to the Central Government in case the land on which the monument is situated or any adjoining land is offered for sale by the owner, and the right to be reserved to the Central Government to purchase such land, or any specified portion of such land, at its market value;

(f) The payment of any expenses incurred by the owner or by the Central Government in connection with the maintenance of the monument;

(g) The proprietary or other rights which are to vest in the Central Government in respect of the monument when any expenses are incurred by the Central Government in connection with the maintenance of the monument;

(h) The appointment of an authority to decide any dispute arising out of the agreement; and

(i) Any matter connected with the maintenance of the monument, which is a proper subject of agreement between the owner and the Central Government.¹⁶⁸

Section 6 and its four subsections deal with the preservation of a protected monument by agreement between the Central Government and the owner of the property for the maintenance and preservation of the structure. However, in this case, the owner is the Central Government. This can mean two things; one, that the Central Government has the discretion to implement projects which allow for the maintenance and preservation of the structure, and two, that the Central Government may enter into an agreement with a private party for the maintenance of the structure, as nothing in the act states that the reverse cannot be done. However, the Act uses the term “may” in 6.2, indicating that this is not a binding law, and that section 6.2.c are not absolute clauses. This indicates that in the presence of an agreement for the maintenance of a structure, the partner(s) can make alterations to a site, if need be – if they are for the betterment and maintenance of the structure.

¹⁶⁸ Archaeological Survey of India, Legislation, AMASR 1958, http://asi.nic.in/pdf_data/6.pdf, (accessed March 28, 2008)

(16.1) A protected monument maintained by the Central Government under this Act which is a place of worship or shrine shall not be used for any purpose inconsistent with its character.

(16.2) Where the Central Government has acquired a protected monument under section 13, or where the Director-General has purchased, or taken a lease or accepted a gift or bequest or assumed guardianship of a protected monument under section 5, and such monument or any part thereof is used for religious worship or observances by any community, the Collector shall make due provisions for the protection of such monument or part thereof, from pollution or desecration—

(a) by prohibiting the entry therein except in accordance with the conditions prescribed with the concurrence of the persons, if any, in religious charge of the said monument or part thereof, of any person not entitled so to enter by the religious usages of the community by which the monument or part thereof is used, or

(b) by taking such other action as he may think necessary in this behalf.¹⁶⁹

Section 16.1 clearly states that any structure which has been protected by the Central Government and was being used for religious purposes, cannot be used for any purpose which is incompatible with its character – here, character clearly implies its religious character. This can deal with our site to some extent, considering the following points first. While the Krishna Temple is protected by the Central Government, whether it is a house of worship is debatable. In legal terms, the Place of Worship Act of 1991 defines a “place of worship” as “a temple, mosque, gurudwara,

¹⁶⁹ Archaeological Survey of India, Legislation, AMASR 1958, http://asi.nic.in/pdf_data/6.pdf, (accessed March 28, 2008)

church, monastery or any other place of public religious worship of any religious denomination or any section thereof, by whatever name called”¹⁷⁰, while the normal definition for such a space is “a building or other location where a group of people (a congregation) comes to perform acts of religious praise, honour, or devotion”¹⁷¹. This clearly excludes the Krishna Temple, which does not perform such a function, nor has it done so for the past few centuries. Also, according to the Places of Worship Act, a religious place of worship which existed thus on 14th August 1947 cannot be converted to another denomination and has to remain as it was on the date stated above. However, the Act excludes all religious structures which are ancient or historical monuments which are covered by the AMASR of 1958. Thus, the jurisdiction of conversion of the structure falls under the jurisdiction of the AMASR, and as we have already established that legally, the structure is not a place of worship, it can be concluded that the site in question, the Krishna Temple Complex and Bazaar can be developed or converted into a contemporary use, if allowed by the other legal and administrative Acts which govern it. Therefore, the question now arises as to its “character”. If the structure is a protected monument, but was historically a place of worship, but not anymore, especially since it’s designation, then the structure merely is a protected monument of historical, aesthetic and architectural value. Therefore, a contemporary use cannot be legally called “inconsistent with its character”.

(19.1) No person, including the owner or occupier of a protected area, shall construct any building within the protected area or carry on any mining, quarrying, excavating, blasting or any operation of a like nature in such area,

¹⁷⁰ Government of India,
<http://www.aiccindia.org/newsite/0804061910/resources/pdf/Places%20of%20Worship%20Special%20Provisions%20Act%201991.pdf> (accessed February 16, 2008)

¹⁷¹ Wikipedia, Place of Worship, http://en.wikipedia.org/wiki/Place_of_worship (accessed March 29, 2008)

or utilize such area or any part thereof in any other manner without the permission of the Central Government:

Provided that nothing in this sub-section shall be deemed to prohibit the use of any such area or part thereof for purposes of cultivation if such cultivation does not involve the digging of not more than one foot of soil from the surface.

*(19.2) The Central Government may, by order, direct that any building constructed by any person within a protected area in contravention of the provisions of sub-section (1) shall be removed within a specified period and, if the person refuses or fails to comply with the order, the Collector may cause the building to be removed and the person shall be liable to pay the cost of such removal.*¹⁷²

Sections 19.1 and 19.2 refer to a prohibition on anyone constructing near or on a protected monument; they would need the permission of the Central Government to make any alterations to a structure which is protected under this Act. While this section disallows the construction of any structure in the vicinity of the Krishna Temple, it does not prohibit the use of the surface if it does not penetrate the archaeologically sensitive sub-strata, as well as the historic structure itself. Additionally, the structure, if it is non-intrusive and does not interfere with the sight-lines of the structure, cannot be prohibited by this Act.

(30.1) WHOEVER—

(i) destroys, removes, inquires, alters, defaces, imperils, or misuse a protected monument, or

¹⁷² Archaeological Survey of India, Legislation, AMASR 1958, http://asi.nic.in/pdf_data/6.pdf, (accessed March 28, 2008)

(ii) being the owner or occupier of a protected monument, contravenes an order made under subsection (1) of section 9 or under sub-section (1) of section 10, or

(iii) removes from a protected monument any sculpture, carving, image, bas-relief, inscription, or other like object, or

(iv) does any act in contravention of sub-section(1) of section 19, shall be punishable with imprisonment which may extend to three months, or with fine which may extend to five thousand rupees, or with both.

(2) Any person who moves any antiquity in contravention of a notification issued under sub-section (1) of section 25 shall be punishable with fine which may extend to five thousand rupees; and the court conviction a person of any such contravention may by order direct such person to restore the antiquity to the place from which it was moved¹⁷³.

Section 30.1.i of the AMASR Act states that anyone who defaces or misuses a protected monument can be penalized under the Indian Penal Code. However, as stated in the above, a non-intrusive insertion of a use on this site cannot be construed as alteration or destruction of the site, as we will see in the next chapter, where certain possible uses will be discussed. The AMASR Rules of 1959 give a more detailed listing of the rules and guidelines of this Act.

7. Holding of meetings, etc., in monuments.—

(1) No protected monument shall be used for the purpose of holding any meeting, reception, party, conference or entertainment except

¹⁷³ Archaeological Survey of India, Legislation, AMASR 1958, http://asi.nic.in/pdf_data/6.pdf, (accessed March 28, 2008)

under and in accordance with a permission in writing granted by the Central Government.

(2) Nothing in sub-rule (1) shall apply to any meeting, reception, party, conference or entertainment, which is held in pursuance of a recognized religious usage or custom.

Section 7 specifies that no meetings, receptions, party etc can be held within a protected monument unless under permission by the Central Government; any such uses, however are exempt if they are held in conjunction with an existing religious use in this structure. However, since we have already established that the structure is legally not a religious structure, therefore permission from the Central Government would be needed for any such use within the structure.

8. Prohibition of certain acts within monuments.—No person shall, within a protected monument,--

(a) do any act which causes or is likely to cause damage or injury to any part of the monument; or

(b) discharge any fire-arms; or

(c) cook or consume food except in areas, if any, permitted to be used for that purpose; or

(d) I[hawk or sell any goods or wares or canvas any custom for such goods or wares or display any advertisement in any form or show a visitor round or take his photograph for monetary consideration, except under the authority of, or under, and in accordance with the conditions of, a license granted by an archaeological officer;]

(e) beg for alms; or

(f) violate any practice, usage or custom applicable to or observed in the monument; or

(g) bring, for any purpose other than the maintenance of the monument,

(i) any animal, or

(ii) any vehicle except in areas reserved for the parking thereof.

Section 8 of the AMASR Rules clearly defines the guidelines which would govern the kind of use the building can be potentially put to. The Karnataka Ancient and Historical Monuments and Archaeological Sites and Remains Act of 1962, drafted after the AMASR of 1958, has similar guidelines and rules with regard to the cultural heritage of the state. The difference between the Karnataka Act and the AMASR is that Karnataka Act excludes ancient and historical monuments and archaeological sites which are of national importance and protected by the central government. This Act mainly pertains to the Krishna Bazaar and its environs, which is not a nationally protected monument like the Krishna Temple, but falls within the site considered for the purposes of this thesis.

6. Preservation of protected monument by agreement.—

(1) The Deputy Commissioner when so directed by the Government, shall propose to the owner of a protected monument to enter into an agreement with the Government within a specified period for the maintenance of the monument.

(2) An agreement under this section may provide for all or any of the following matters, namely:—

(a) the maintenance of the monument;

(b) the custody of the monument and the duties of any person who may be employed to watch it;

(c) the restriction of the owner's right,-

(i)to use the monument for any purpose,

(ii)to charge any fee for entry into, or inspection of, the monument,

(iii)to destroy, remove, alter or deface the monument, or

(iv)to build on or near the site of the monument;

(d) the facilities of access to be permitted to the public or any section thereof or to any officer of the Department of Archeology or to persons deputed by the Director or the Deputy Commissioner or the owner to inspect or maintain the monument;

(e) the notice to be given to the Government in case the land on which the monument is situated or any adjoining land is offered for sale by the owner, and the right to be reserved to the Government to purchase such land, or any specified portion of such land, at it's market value;

(f) the payment of any expenses incurred by the owner or by the Government in connection with the maintenance of the monument;

(g) the proprietary or other rights which are to vest in the Government in respect of the monument when any expenses are incurred by the Government in connection with the maintenance of the monument;

(h) the appointment of an authority to decide any dispute arising out of the agreement; and

(i) any matter connected with the maintenance of the monument which is a proper subject of agreement between the owner and the Government¹⁷⁴.

Section 6 of the Karnataka Act as pertaining to the area around the nationally protected monument of Krishna Temple, and including the Krishna Bazaar clearly states that the Government can enter into an agreement with the owner of a property for its maintenance, but the owner will have restricted rights for the use of the site and for building on it. However, in this case, the owner of the site is the State Government itself. As mentioned in the earlier section dealing with the AMASR, it is noted that this Act does restrain the owner (Karnataka Government) from entering into a partnership with private agencies for the preservation, maintenance and development of the site.

20. Restrictions on enjoyment of property rights in protected areas.—

(1) No person, including the owner or occupier of a protected area, shall construct any building within the protected area or carry on any mining, quarrying, excavating, blasting or any operation of a like nature in such area, or utilize such area or any part thereof in any other manner without the permission of the Government:

Provided that nothing in this sub-section shall be deemed to prohibit the use of any such area or part thereof for purposes of

¹⁷⁴ Government of Karnataka, [http://dpal.kar.nic.in/7%20of%201962%20\(E\).pdf](http://dpal.kar.nic.in/7%20of%201962%20(E).pdf) (accessed February 26, 2008)

cultivation if such cultivation does not involve the digging of not more than one foot of soil from the surface.

(2) The Government may, by order, direct that any building constructed by any person within a protected area in contravention of the provisions of sub-section (1) shall be removed within a specified period and, if the person refuses or fails to comply with the order, the Deputy Commissioner may cause the building to be removed and the person shall be liable to pay the cost of such removal.¹⁷⁵

Section 20 of the Karnataka Act, similar to the AMASR prohibits the use of a locally protected monument by anyone without the permission of the Government. In the case of the Krishna Temple, as we saw earlier, as late as the 1980s, the street between the colonnades was being used for banana cultivation by the local farmers. While this has been stopped now, it does raise questions about the validity of the use of the space, especially as mentioned in the earlier section, extensive excavations have already been carried out by the State Archaeology Department and the Archaeological Survey of India in the chariot street. Having already accomplished the purpose of excavations to unearth the remains of the bazaar floor beneath as well as other artifacts, a legal as well as an ethical question arises of the use of the space. However, surface interventions, especially those which would not disturb more than 1 foot of the subsoil as mentioned in the Act, can be undertaken with the permission of the Government. Ethically, as a preservationist it would be a personal viewpoint as to the propriety of using an archaeologically sensitive area despite excavations already been done there.

The Hampi World Heritage Area Management Authority Act of 2002 tries to tackle these issues more clearly. This Act was created to safeguard the entire

¹⁷⁵ Government of Karnataka, [http://dpal.kar.nic.in/7%20of%201962%20\(E\).pdf](http://dpal.kar.nic.in/7%20of%201962%20(E).pdf) (accessed February 26, 2008)

metropolitan region encompassed within the Vijayanagara capital city and to ensure its efficient management and development.

An Act to provide for conservation of the cultural heritage of Hampi with all its archeological remains and natural environs; to preserve its cultural identity and to ensure sustainable development of the Hampi World Heritage Area, in the State of Karnataka and to constitute Hampi World Heritage Area Management Authority.

Whereas it is expedient to provide for,-

- (a) the conservation of the **Cultural Heritage** and natural environs of Hampi and its surroundings;*
- (b) the preservation of the historical and cultural identity of Hampi as a World Heritage Centre;*
- (c) preventing uncontrolled development and commercial exploitation of the area;*
- (d) sustained development of the area which is conducive to the above objectives, and*
- (e) for matters incidental thereto¹⁷⁶.*

This states quite clearly, the mission of the Act, and as indicated later on, they define the Krishna Temple specifically as a “Cultural Heritage”. Therefore, this places the site on slightly tighter legal basis, as it is mentioned by name. However, phrases like “uncontrolled development” and “sustained development” can be interpreted to benefit a proposed contemporary use especially if it will aid in the conservation process of the Temple, where:

¹⁷⁶ Government of Karnataka, [http://dpal.kar.nic.in/18%20of%202003%20\(E\).pdf](http://dpal.kar.nic.in/18%20of%202003%20(E).pdf) (accessed February 3, 2008)

“Development” with its grammatical variations means the carrying out of building, engineering or other operations in or over or under any land or the making of any material change in any building or land or in the use of any building, or land and includes redevelopment and forming of layouts and sub-division of any land including amenities;

A use which can help curb the uncontrolled development of not only the Krishna Bazaar but the Hampi Bazaar as well, designed as a sustainable solution, can meet the requirements of the Hampi Act.

11. Functions of the Authority.-

(1) Subject to the provisions of this Act and the rules made there under the functions of the Authority shall be,-

(i) to carry out a survey of the Heritage Area and prepare reports on the surveys so carried out;

(ii) to prepare development plan of the Heritage area;

(iii) to cause to be carried out such works as are contemplated in the development plan;

(iv) to formulate as many schemes as are necessary for implementing the development plan of the Heritage Area;

(v) to secure and co-ordinate execution of the development plan, town planning schemes and the development of the Heritage Area in accordance with the said plan and schemes;

(vi) to raise finance for any project or scheme for the development of the Heritage Area and to extend assistance to the local authorities in the Region for the execution of such project or scheme;

(vii) to do such other acts and things as may be entrusted by the State Government or as may be necessary for or incidental or conducive to, any matters which are necessary for furtherance of the objects for which the Authority is constituted;

(viii) to entrust to any local authority or other agency the work of execution of any development plan or town planning scheme or development of the Heritage area;

(ix) to co-ordinate the activities of the local authorities and the Urban Development authority, if any, constituted under the Karnataka Urban Development Authorities Act, 1987 exercising jurisdiction within the limits of the Heritage Area and the Karnataka Urban water Supply and Sewerage Board, the Karnataka Slum Clearance Board, the Karnataka Power Transmission Corporation, the Karnataka Industrial Areas Development Board, the Karnataka State Road Transport Corporation and such other bodies as are connected with developmental activities in the Heritage Area;

(x) to supervise and review the progress of expenditure incurred under the plan and performance of various development departments and local authorities with reference to the plan;

(xi) to take action to protect the public property within the heritage area;

(xii) to raise local, regional, national and international awareness about the significance of the Hampi World Heritage Site;

(xiii) to promote and encourage proper research to understand the archaeological, historical and environmental values of the Hampi World Heritage Site;

(xiv) to perform such other functions as may be prescribed.

Pursuant to the earlier section of the Hampi Act, this section also clearly delineates the importance of a development plan to the Authority, and how such a plan can benefit the entire site. Additionally, a contemporary use can help the Authority to accomplish their (xii) goal, to raise awareness about the significance of the World Heritage Site of Hampi. Perhaps utilizing the immense site of the chariot street for an exhibition space to display the vast amounts of information on the site, through audio/visual means can help the tourist gather a better understanding of the site. Additionally, a unique project like this, which is historically, environmentally and archaeologically sensitive while reinventing the identity of the site in today's context can garner international attention as well, thus placing Hampi on the World map of tourist destinations which cannot be missed. This process can be greatly aided by Section 14.3 of the Act, which states that

(14.3) Any authority or person desiring to undertake development referred to in sub-section (1) shall apply in writing to the Authority for permission to undertake such development.

Also, amendments to the Karnataka Town and Country Planning Act of 1961 states that:

*“81E. Consequences of constitution of Hampi World Heritage Area Management Authority.- Notwithstanding anything contained in this Act with effect from the date Hampi World Heritage Area Management Authority is constituted under **Hampi World Heritage Area Management Authority Act, 2002** such authority shall be the local planning authority for the local planning area comprising the heritage area and it shall exercise the powers, discharge the functions and perform the duties under this Act as if it were a local planning authority constituted for the heritage area.”*

This firmly establishes the power that the Hampi Authority exercises within the administrative setup of the entire site, and can ably aid in the development of the site as a premier tourist destination.

Religio-cultural associations: The legal framework discussed above suggests that a structure like the Krishna Temple can be re-used to a certain degree. However, the temple's religious associations may paint a slightly different picture. The religious identity of the structure exists at two levels; the physical and the metaphysical. The physical identity is strongly related to the architecture of the structure, therefore it will be discussed in the next paragraph. The metaphysical associations of this site are discussed here. Chapter Three describes in detail how important this temple was in the religiosity of the city of Hampi and to the development of the *Vaishnava* cult of Krishna, despite the existing *Shaivite Virupaksha* traditions at Hampi. The temple's associations to the evolution of the cult of Krishna in this region are an important part of its history, therefore have to be respected. Also, being the only Krishna shrine of this scale in the region bears importance on the significance of the temple. Additionally, the fact that the entire suburb of *Krishnapura* developed as a religious hub for the development and propagation of the cult of Krishna has an important bearing on the very identity of this site which incorporates the Temple, the Bazaar and the Tank. The fact that all three structures are interrelated functionally, and have religio-historic significance is also important: the temple was the site for daily and occasional prayer, the chariot street was the site for the God to have a public procession, and the tank was used for religious ceremonies and ritual cleansing.

The other, more tangible aspect of this site is the religious iconography which still exists all over the temple complex, imbued with rich meanings and symbolism. Every section of the temple complex has a plethora of iconography depicting either the child-god Krishna or the various incarnations of Lord Vishnu. These are constant

vestiges of the structure's religious past. However, one major aspect missing from the religious associations is the absence of the main deity itself, which, as we have established, is the "life" of the temple, and without it, the temple is merely a vacant space. The absence of the main deity brought about by looters sometime in the history of the temple's existence after 1565 A.D has de-sanctified the temple.

The desecration of the structure occurred in the process of pillaging and throwing the idol of the deity on the floor, as found by archaeologists in the late 1800s. It was consequently placed in a museum in Madras instead of being reinstalled in the temple. This could have been because the archaeologists and historians were unsure of the deity's authenticity and history after 1565 A.D, as well as the extent of desecration. Also, the idol was broken, and a broken idol is considered inauspicious for religious purposes. This was another reason why perhaps the temple was not re-consecrated upon the discovery of the original idol. From that point on, the identity of the idol as well as the temple was essentially aesthetic and historic, and not religious. The structure is still called a temple even though tourists today freely walk into the sanctum sanctorum with their footwear; this is a sacrilegious act in a temple which performs worship. To present day, the temple contains a variety of iconography comprising both religious and non-religious motifs. However, the absence of the central deity from the sanctum sanctorum renders the space without its sanctity and soul. The only religious associations of the temple have been in the minds of the community.

On the other hand, the main entrance of the temple is from the East direction, in keeping with the rules of construction set by the *Vastupurushmandala*. This has cosmological significance. It can therefore be said that while the temple retains a semblance of the religious importance it once held, today it is merely a structure of stones with aesthetically pleasing sculptures and architecture, as well as a past steeped

in an important historical era of the region. These are not hindrances in the proposal of a contemporary use and can be incorporated and respected in a development plan.

Architectural, archaeological and structural condition: Let us first consider the architectural aspect of the temple. As seen in the plan of the temple complex, the main shrine contains the *garbhagriha* (sanctum sanctorum), *antaratay* (antechamber), *rangamandapa* (dance hall), *maharangamandapa* (main dance hall). These spaces are very ritual and temple-centric, and using them for another use can be slightly tricky. The last two are mainly pillared halls which do not have walls enclosing them. The example of the Kamalapur guest house shows how such a space can be converted, although at the cost of the original architectural integrity and identity of the structure. The treatment seen at the Kamalapur Tourist Bungalow is not the desired result.

The temple bears testimony to important rituals and ceremonies which must have been conducted under the aegis of *Krishnadevaraya* and his successors. Therefore a new use would need to be compatible to this religio-historical identity of the main shrine, as well as the open spatial character of the *rangamandapa* (dance hall) and *maharangamandapa* (great hall) and closed spatial character of the *antratalaya* (antechamber) and *garbhagriha* (sanctum sanctorum). To change this open-closed relationship of the spaces would be sacrilegious to the design of the structure and highly undesirable. The auxiliary structures like the granary, the kitchen area, the pillared enclosures and subsidiary *mandapas* have a definite reuse potential – however, like the main shrine, their inherent architectural character should not be interfered with.

The Krishna Bazaar has more archaeological issues than architectural ones. The pillared enclosures flanking the chariot-street can be put to use as they seem to be in a state of stability. The tank, now almost restored to its erstwhile glory has tremendous potential as a performance space. The scenic backdrop adds to the

mystical quality of the site, and perhaps a light and sound show would be the answer to utilize such a site. Archaeologically, the temple complex area was excavated in the late 1800s and early 1900s, and then towards the later 1900s by the Archaeological Survey of India as mentioned in the earlier section. The ASI has since then retiled the flooring of the inner courtyard, ostensibly protecting the archaeological surface beneath. Therefore, a surface use of the structure, without interfering with the sub-strata would not be harmful to the sensitive archaeological nature of the site. The Krishna Bazaar area, which has proved to be highly archaeological sensitive can be protected by using a cushioning system between the soil surface and the intended surface use so as not to interfere with the sub-strata. Also, such interventions at the surface would be reversible – a highly desired effect for any adaptive reuse project's well being and integrity.

The next step and perhaps the most important consideration for the feasibility of a structure's reuse is its structural condition. As we have discussed in the earlier chapter, the structure, especially the temple complex has some structural issues that need to be taken care of before a reuse project can be implemented. The essential first step has been taken by the preparation of a detailed assessment report discussed in the previous chapter. Implementation of the recommendations of the report for the corrective measures which would be needed to stabilize and restore the structure is important before a reuse project can be undertaken. Architects and preservationists cannot dismiss the sensitive nature of a structure like this, which is well over five hundred years old and has taken a beating from man and nature in the ensuing years since its construction. Therefore, keeping the structural condition of the structure in mind, a sensitized design for the site can be envisioned, such that it meets all the legal, ritual, religious, historical, architectural, archaeological and structural conditions this site imposes on any designer.

6.3 *Possibilities for Contemporary Use*

An architectural design for this project, though an exciting assignment, is beyond the scope of this study. Having established in the earlier section that the structure can be adaptively reused albeit limitedly, a brief discussion of these uses is a logical conclusion. Some of these ideas for reuse were discredited by the facts and issues which came up, while others were given credence and support by the many aspects of the temple we have discussed so far.

Before we discuss potential uses, a few points would be essential to be acknowledged by any designer working with the adaptive reuse of a liturgical space like Krishna Temple. First is to personally experience the form and space of the Krishna Temple and its various religious associations and connotations. The designer should interact with the temple for a while without rushing into hasty alterations. It is important is for the designer to absorb the many original features which may be very well worth preserving like sculptural elements, especially on the columns and ceiling. Second, it would be useful to form a building-use committee to generate a coordinated master plan for the uses and aesthetics of the Krishna Temple. This group could comprise designers, locals stakeholders, priests, representatives of the government agencies, representatives from the community and historians.

Such a group would lead to a balanced and holistic view of each proposal for the Temple's change in use for the successful completion of the project. Architects or liturgical designers with expertise in the field would be an asset for advice on spatial planning of the worship environment of Krishna Temple. Third, retention of the architectural and artistic expressions and building elements of the structure to conform to contemporary expressions would be of paramount importance. They form an essential part of the Temple's identity, and should not be overlooked. The past

associations of the space cannot be completely obliterated – it would be akin to removing an entire layer of history from the structure’s past. Lastly, the architectural or artistic elements that must be removed should be carefully dismantled, in an intact condition. These can either be reused at site and recognized as erstwhile members of another structure. An alternative way to the removal of unwanted architectural elements is to retain them in place, and camouflaging them with temporary screens and walls, keeping in mind that the latter should be removable if the need arises.

Keeping these in mind, there are some ways in which the three main spatial zones of the complex can be utilized so as to optimize their contemporary use and contribute to the sustained development mission of the Hampi Authority. Envisaged as a public-private partnership, the Government can partner with a private agency or a Corporation comprising funders, architects, a religious sectarian group and employees for the upkeep and maintenance of the Krishna Complex.

The first potential use of the temple complex is as a re-consecrated Krishna Temple. This can be carried out by either forming public-private partnerships which would ensure a better future for the temple, or by leasing out the temple to a private party completely. Public-private partnerships can be formed between the owner of the temple, the ASI and the private modern cult of Krishna, the International Society for Krishna Consciousness (ISKCON).

ISKCON already has a highly successful temple in Bangalore, and this partnership can help the organization expand their services to upstate Karnataka. The organization’s vast network of temples across the world can help in propagating the unique Balakrishna (Krishna) Temple at Hampi, and help the Tourism Department of the Government of Karnataka with augmenting the tourist influx into the region as well. This partnership can also extend to the other elements of the site, like the tank and the Krishna Bazaar street, where ceremonial as well as tourist activities can take

place. The involvement of ASI would ensure that the historicity of the temple is not lost amidst the strong contemporary liturgical use. A memorandum of understanding between the two agencies should include continued involvement of the ASI in the way the site is used by ISKCON, ensuring no harm comes to the structure or the street, and the funding from ISKCON can ensure the maintenance of the structure and the extant site. Utilization of ISKCON's funding resources would be highly beneficial for not only the upkeep of the site, but for ASI as well, which currently lacks funds and resources for carrying out maintenance and repair of this magnitude. On the other hand, the clergy at ISKCON would ensure no harm comes to the religiosity of the site.

The alternative to this partnership is the lease of the temple structure to either ISKCON or a smaller, more local organization which would manage the temple on a day-to-day basis, and see to its continued use. However, this can cause potential problems, as leasing the structure would wrest the control of the structure away from ASI's hands, and can be a cause for concern for the future of the temple.

As one of the few Krishna Temples in the region, this temple can have another life as a temple structure with liturgical use. A new Krishna idol, perhaps sculpted akin to the original, broken one can be installed as the principal deity within the shrine. The temple already has auxiliary structures as support. These can be utilized for the ancillary temple functions like flower and sweet shops to serve the deity within the main shrine. The maintaining agency can implement guidelines in consultation with the ASI for curbing encroachment and commercial development in and around the temple, as has been seen along the Virupaksha Temple and the Hampi Bazaar street. The liturgical use of the temple can be combined with the exhibit, and the pillared enclosure running along the periphery of the inner wall of the main shrine can be ably utilized in a circumambulatory manner to take a visitor/pilgrim through the rich history and ritual culture of the Krishna Temple and the importance of *Krishnapura*

agrahara in the Medieval period. This aspect of Hampi's history and Krishna Temple's vital role within it is not well known and not disseminated by the touts and informal tourist guides seen in Hampi. In addition, displays of the Krishna cult in various parts of the world can help attract the eyes of international tourists to the site, and help popularize the movement as well.

In conjunction with the religio-cultural-historical use of the temple complex, the chariot street and Bazaar area can be an ideal location for two possible uses. One, is the offset of the commercial activity from the Hampi Bazaar area into this street to decongest that area without displacing the shopkeepers to a completely alien location, as well as to help relocate some of the commercial activity from in front of the Virupaksha Temple.

Tourism is a major revenue generator in this region, and according to census, the percentage of foreign tourists visiting Karnataka increased from 5.6 lakh to 10.9 lakh between 1991 and 2004. In 2001, 0.11 million tourists visited Hampi, as compared to 2.22 million at the *Taj Mahal* and 1.48 million at *Qutb Minar*¹⁷⁷. Out of the total visitors to the site every year, about 50% are domestic tourists, 35% pilgrims and about 15% are international tourists. 50% of the domestic tourists require middle class facilities, 10% upper class facilities and about 40% are students and scholars whose preferences vary between the former two. International tourists have a different profile. 60% of them are backpackers and require cheap home-stays, about 15% require upper class facilities, and the 25% students and scholars have variable needs for tourist facilities¹⁷⁸.

This demonstrates a large portion of the revenue generating avenues for the State. Especially now that Hampi has gained a lot of attention at both national and

¹⁷⁷ The Hindu Online Newspaper, <http://www.hindu.com/2006/05/22/stories/2006052206910400.htm> (accessed March 29, 2008)

¹⁷⁸ Interviews with the Hampi Authority and local NGO "Friends of Hampi", January 2008.

international levels, tourist-oriented activities and facilities need to be developed in this region, especially within Hampi which has consistently been without adequate facilities for long. A successful endeavor of the ASI in tourist attractions has been their *sonnet-lumieres* at the various heritage sites. The use of the chariot street as a light and sound space can be highly successful – this is an attraction which is currently lacking in Hampi. Pursuant to the development of tourism infrastructure in this area, the wide expanse of land, flanked by a tank and pillared enclosures can be an ideal spot for the Authority to showcase the exemplary history of the site and the region. Since the site is too large for one area to have such a show, it would be in the interest of the Authority to organize a sonnet-lumiere show for the Sacred Centre, and one for the Royal Centre near the Hazara Rama Temple. This would be a value-added feature of the site, and add to its attraction in the after-dark hours, in addition to the revenue generated from the tourist activity which is currently restricted to the daylight hours. Special buses, plying between the core boarding and lodging areas of Kamalapur, Hospet, Anegundi and Bellary can cater to the mobility of tourists to and from the site at night, ensuring safety for not only them, but the site as well.

Concluding Thoughts

This study has firmly established the significance of the Krishna Temple Complex in the cultural milieu of the city of Hampi. As noted, the various epigraphical sources have provided concrete evidence towards the existence of the suburb of Krishnapura, which grew as a religio-urban response to the construction of the Krishna Temple. Used as a living colony for the priests of the temple, this suburb lay in the heart of the Sacred Centre as described by Michell and Wagoner. The creation of a chariot street and a water tank, in addition to the auxiliary structures within the courtyard of the temple attest to its popular usage as well as generous royal

patronage. In addition, the size and scale of the temple made it the only one of its kind dedicated to Lord Krishna in the region thus making it highly significant for Krishna devotees. Also the fact that one of the most popular and successful sovereigns of the Empire commissioned it and was a major patron, makes this temple historically very important.

What adds a layer of complexity beyond the intangible ones mentioned above is the delicate structural condition of the structures in the complex, which need to be corrected and stabilized. Having done that, there have been various clauses within the legislation pertaining to Hampi which can be interpreted for the positive and sustained development of the site, encouraging public-private partnerships to improve not only the site, but tourism in the region as well.

Section three demonstrates that the Krishna Temple and its development can be a big asset for the overall development plans for Hampi. The large temple complex has a number of individual architectural components which can be utilized for various purposes to develop better tourism management in the region, and to ensure prohibitive encroachments in the historic zone.

CONCLUSIONS

*“Pasts become meaningful and usable only when they are activated by the contemporary desires of individuals and communities, and, most powerfully, by the will of nations.”*¹⁷⁹ The Krishna Temple and hundreds of other temples like it have been an essential part of India’s history, tangible remnants of its liturgical past. Today the original use of most of these temples has disappeared, creating potentially reusable real estate across the Indian landscape. However, not every temple or structure can be or may be reused. Throughout this study, various factors have emerged that affect such an action, especially in context to the Krishna Temple within Hampi.

Religions are usually not simple and neither are their places of worship. Hinduism in particular presents a number of problems. The ancient faith has undergone changes in its liturgical practices over time, and this modification has been reflected in many of the living Hindu temples in all parts of India, especially the ones which have been constructed within the last century. Many historic temples which are still under use have also, over time responded to these changes, albeit more slowly than the newer structures. Their perpetuation has fared better than those temples which stopped any liturgical activity and were essentially frozen in time, both spatially and functionally. This gives credence to the fact that a structure in use would fare better and survive more than one that is in a state of no use or worse, abuse. If a temple is in use, the users will either take care of it, or appoint caretakers to do so. In the case of the Krishna Temple, there are neither users nor daily caretakers resulting in its constant degradation over time. However, this decay has been slow over centuries, and the high level of integrity the temple displays despite centuries of neglect has made it a

¹⁷⁹ Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*. (New York: Columbia University Press. 2004), xvii.

prime example within not only the site of Hampi, but the entire region. This thesis has established that such a temple has potential for reuse, albeit within certain boundaries. It is a step in the right direction even though the Krishna Temple is a single temple amongst the scores of structures within Hampi, among hundreds in Karnataka and thousands in the country.

There is a large population of Hindu adherents within the state of Karnataka. However, no effort has been made to revive or revitalize the plethora of temples which dot the State's urban and rural landscape. One major factor for this is that in most cases the idol of the deity was removed sometime in history thus rendering the temple desecrated. The other factor is the age of the temple; if it is old and of historical value, the ASI would have taken over the temple and not allowed anyone to re-establish its liturgical use. A third issue affecting a temple's revitalization is a consequence of the two discussed above. Instead of grappling with various levels of administrative control most patrons find it easier to construct their own temple in proximity to their community that would be easier to access, maintain and renovate. Hence older structures are often neglected, leading to their decay.

The decay or degradation of any built structure is a waste of existing resources, and preservationists and architects as well as the local authorities and community can make viable use of such structures and optimize their existing resources. Re-using abandoned or desecrated temples can cater to a many of a community's spatial needs in addition to breathing life into a structure which lost its sanctity over time. In congested urban areas where real estate is at a premium, such projects can help land use patterns by re-using existing temple structures instead of constructing new ones. In many cases, another viable option is to explore its reinvention for another use.

The spatial characteristics coupled with the metaphysical aspects of a Hindu temple not only make it a unique experience in its avatar as a sacred place, but also

hinder any potential re-use proposals for its desecrated version. Despite the absence of the deity and the lack of “life” in the temple, cosmic energies deep in the foundations as well as energy lines radiating outwards from the centre retain some of the power of the erstwhile structure. While this is usually not a belief held by either Westerners or non-Hindus, most of the local Hindu community holds this belief.

In addition, the principal shrines of most temples contain resplendent iconography that retains elements of the temple’s religious associations. Giving a space like the temple another use would therefore mean interfering with the forces of energy which were established at the time of its construction. It would also mean ignoring the iconography to some extent to conform to the potential use. This can be done, like the Church Brewery Works, which still retains the stained glass windows and rosettes on the Church walls, but houses a brewery and restaurant within (Refer Appendix B).

Another factor which would hinder the re-use of the temple structure is the public. There is a strong regionality of belief amongst people that will influence such a project. The orthodox Hindu factions of society would rather let a temple structure decay than see it reused for another purpose. This was the fate of the Vardharajaswami Temple in Shivarapatna until recently, when an NGO collaborated with youths of the village to envision a revitalization plan for the structure. Two of the village elders spoken to were in fact very skeptical of the old temple’s reinvention as a contemporary place of worship. In addition, despite their plans for revitalization, neither the village foreman nor the residents expressed a desire for the temple to be used as anything but a temple. Their vehement dismissal of such an idea was proof of a vast section of Indian society that is strongly resistant to a change in the use of an erstwhile temple. This has a lot to do with the people’s perception of the temple as a place of sanctity, even though it has not been used in a long time.

Similar sentiments were echoed by the residents of the villages of Hampi, Anantasayanagudi and Nagenahalli in the heart of Karnataka. The residents of Hampi were fervent in their wish to not see the Krishna Temple changed. However, they were amenable to reusing the Bazaar street akin to the Hampi Bazaar. Nagenahalli is a small village lying between Hampi and Hospet that is built around a small temple complex that dates back to the Vijayanagara period and has a pillared enclosure running around the boundary walls. This enclosure and the *mandapa* on the south-west corner of the compound is used informally by the villagers for various functions, including village meetings, drying dung cakes, washing clothes and drying pappadums. The main shrine however is not used for such purposes. During a visit to the temple complex a village meeting was in progress in the *mandapa*. It was a good opportunity to speak to the village folk en masse. A strange revelation during talks with them was that despite their informal use of the ancillary structures to the temple, they would not like an official, regulated use assigned to the structure. They did not wish their “temple” to be disturbed.

These examples give an idea of the regionality of thought that was mentioned earlier. Within the same state, a village let its old temple go to decay and be shrouded in high bushes rather than disturb its character and another village adapted the spaces available within the temple compound to suit its needs.

The Krishna Temple deals with another issue, in addition to the ones mentioned above. An empty temple appreciated solely for its architectural merit is in a dichotomous situation, as such a structure is also looked upon by the populace as an object of aesthetic appreciation, albeit in a “museumized” sense. What this means is that the temple has been frozen in time, and is looked upon by the authorities and the public as a structure in time, which needs to be and should be, admired for its aesthetic qualities. This point cannot be argued with. However, the nature of the question tends

to lean more towards the functional aspect of the temple, rather than the physical and aesthetic one. Having already established that the Krishna Temple is an important vestige of the times gone by, and is also exemplary in its construction and ornamentation, why can we not add to its identity and develop an alternative function for it? It is realized now that the best use for the principal shrine is to be re-consecrated for re-use as a temple. The surrounding structures and site can be re-used for other purposes.

In today's context, when the contemporary temples are moving beyond the traditional and reinterpreting their role within their community – both within India and outside (Refer Appendix A), the absence of any endeavor for this reinvention of the ancient temple site is perplexing. Akshardham and ISKCON Temple complexes are scattered in all parts of India and other countries with numerous followers who are more than willing to accept this change in the liturgical role the temple has traditionally played in society. For many, the new-age temple is their “traditional” place for worship.

Devotees throng these modern “monuments” which have such diverse uses as dioramas, animated 3D shows, food courts, book and souvenir shops, landscaped gardens, fountains, picnic areas, boat rides etc. Even the process of liturgy within the temple has undergone change, and technology has crept into the inner reaches of the *garbhagriha*. Until a few years ago, modern gadgets like microphones, state-of-the-art speaker systems and security systems that are now found in most temples which command a large devotee base were unheard of. Lighting also plays a major role and extravagant lighting systems are installed in large temple complexes to not only illuminate the interiors, but to display the extravagant and majestic exteriors as well. It therefore comes as a surprise to encounter reluctance in the face of adaptively reusing

a religious structure, especially one which has long historical associations of not being used for worship.

By focusing on the Krishna Temple, a site imbued with multiple layers of complexity, an attempt has been made to lay the base work for individuals to try and come up with ideas for any local or nationally protected monument, as well as any undesignated ones. On a site like Hampi, where new construction of any kind on the site would be detrimental to the preservation of the existing structures and archaeological materials, wouldn't putting existing structures to reuse assist in maintaining the preservation of the site as well as cater to tourism? Hampi is in dire need of infrastructure to attract more tourism within the region. This can be effectively done by putting an existing structure to use in order to create tourist-oriented functions as well as earning revenue. The earlier chapters have illustrated that a Hindu Temple *can* be put to a use in the contemporary context. Legal and religious dicta have determined that a heritage structure that was once religious nature can be reinvented in the contemporary context. Now that we know that it *can* be reused, it will be worthwhile to research and answer the question if it *should*. This will depend on various issues such as location, local communities and their beliefs and the temple itself. The question of whether a temple should or should not be reused cannot be generalized and needs individual, specific study of each temple.

This is where the site of Krishna Temple plays a role. The temple can be used, but according to many local residents, it should not be. Embodying all the features of a typical Hindu Temple except for the central deity, the temple was perhaps pillaged during the plundering of the city in 1565. It was at that time at the peak of its popularity, having been commissioned by *Krishnadevaraya*, one of the greatest sovereign's to have ruled during the Vijayanagara Empire. Numerous historians have stressed the importance of not only this temple but its suburb within the urban

landscape of the city of Vijayanagara that was known as *Krishnapura* and used to house Brahmanas (priests) for the temple.

Moreover, the religio-cultural motifs expressed on the pillars, ceilings and walls of the temple structure are additional evidence as to the religious significance of such a structure within the urban core of the city. However, the structure cannot legally be considered a place of worship, since no worship occurs there. Therefore, most of the clauses in the Indian legislation pertaining to a religious place of worship and its use after consecration are not applicable in this case. But the various levels of legislation, at the Central, State and Local levels do make one thing clear – they do have provisions for the “development and maintenance” of the site - a proposal for the reuse of a temple structure can be interpreted as development.

Architecturally, detailed reports by ANL Associates have already established the structure’s sensitivity and need for stabilization. This however puts limits on the kinds of possible uses for this structure. Any kind of development can only take place once the structure is stabilized and made structurally strong. In addition, any use that the structure is put to, despite being mainly non-intrusive, would have to be tourism-oriented, considering the highly tourist-centric popularity of this site.

The legal issues related to the temple’s reuse suggest that re-using the temple’s auxiliary elements for tourist-related activities and re-activating the principal shrine for use as a Krishna Temple would be in favor of the temple. Any other use for the main structure would not only be detrimental for the concepts of temple construction, but would also meet with very heavy local rebellion. The local residents of the region of Hampi do not like the idea of re-using the Krishna Temple for any other purpose except for its religious one. The residents state that they would initiate legal action against all agencies involved in such an action¹⁸⁰. Despite the fact that we have

¹⁸⁰ Interviews with the local NGO “Friends of Hampi” and members of Hampi village, January 2008.

established in an earlier chapter that the temple can be re-used if need be, and does not fit the legal definition of a “place of worship”, the temple’s cultural associations to the community make it difficult for revival. What can be done to educate the communities about such project? This is essential because involvement of the community in such a project and their awareness of the various benefits of the Krishna Temple’s revitalization can help overcome the various social and cultural barriers that the project may face. A community’s voice has a strong effect, and it needs to be carefully harnessed so as to benefit their development. Awareness and information can help channelize the political power of the people at all levels; community, administrative and legal.

Another important community-related aspect deals with the perpetuation of the site. A reuse project can be done, and the community can be educated and made aware of the benefits of such projects. However, a more fundamental question pertains to the various users of such a site. How can they be educated and sensitized to ensure the future of the site, so that it doesn’t fall into disrepair and disuse?

One of the main outcomes of this research, despite the limitation of scope and time, is the potential for a detailed design and analysis of the possible uses of this structure, or a similar one. Once we have established legally that there are certain uses that the structure can be put to, the main thrust of this research ends, and that of another important question begins – *what can be the various options which can be implemented at the site?*

The thesis briefly touched upon another site which is currently in the process of being revitalized – the Vaishnava temple within a rural setting which is being incorporated in the development plan of the village. Given the detail and depth of the research on the main case study, the Krishna Temple, it was not possible to devote a lot of research into the other case study. However, a similar study of an undesignated

structure, vis-à-vis a designated one like Krishna Temple would be an interesting topic for exploration and research. Currently, there is not a single census which deals with numbers indicating the kinds or numbers of ancient Hindu Temples in India. Also, a research on the public aspect of this project – gathering information on public reactions, public involvement and public support in such an endeavor would make a successful case for the re-use of any temple.

These sources of information can be vital for any future projects which should be undertaken in India concerning Hindu Temples. The Krishna Temple can act as an example for the thousands of other structures within the country which are slowly falling to decay. The structure's reuse or revitalization would be a small step for conservation as a practice, but a giant leap in the life of the Krishna Temple itself.

APPENDIX A

Hinduism and Hindu Temples abroad

Hindu philosophy is an ancient one and adherents over time have dwelled alongside devotees of countless other religions (Jains, Buddhists, Parsees, Muslims, Sikhs, and Christians). Many Buddhists in fact consider the Buddha to be the ninth incarnation (out of the ten) of Lord Vishnu. More importantly, it is notable to consider that Buddhist roots are in India; and the other well known faith, Jainism, evolved in India as well. It is important to mention at this juncture that Jains are a separate religious group from Hinduism. The founder, Lord Mahavira broke away from the

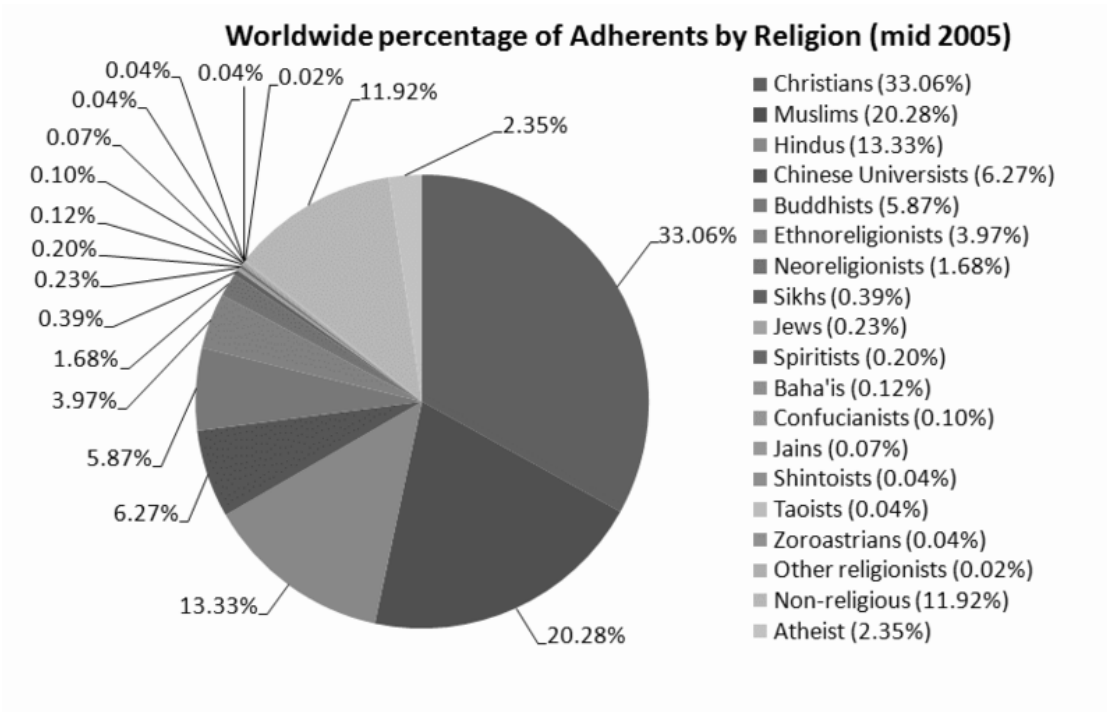


Figure 62: Worldwide percentage of adherents by religion

Source:

http://upload.wikimedia.org/wikipedia/en/thumb/6/60/Worldwide_percentage_of_Adherents_by_Religion.png/400px-Worldwide_percentage_of_Adherents_by_Religion.png (accessed March 12, 2008)

prevailing customs of Hinduism in the 5th century BCE¹⁸¹. It is therefore no surprise that the religion of Hinduism, as well as Buddhism and Jainism have been one of the biggest imports of the country. As a consequence of the religion, their religious architecture has also found a home in foreign shores, dating as far back as the eighteenth century. This spread throughout Europe and North America as well as Asia and Australia can be attributed to first, the immigration which came with trade and more recently, via gurus.

The exodus of Hindu gurus began as a response to the Christian missionaries who came to the Indian subcontinent. Since then, other Asians and Westerners have been profoundly affected by visiting India and by translations of Hindu classics. The reason for this fascination can be attributed to the Hindu belief, imagery and philosophy, which offer a very different form of religious understanding from that practiced in other countries. This fascination has created waves of groups inspired by Hindu philosophy and practice in different parts of the world, ranging from overtly religious movements to yoga and Hindu meditation centers and groups.

Statistics show that 98.6% of the world's Hindus reside in south Asia (about $\frac{3}{4}$ billion)¹⁸². A worldwide survey shows that Hinduism accounts for about 13.33% of the world's population (Refer Figure 62). A survey done in 1997 showed that in terms of percentage of total population, Nepal tops the list of countries with the highest percentage of Hindus, while India has the highest number of Hindus in actual population (Refer Table 2), followed by Nepal. While this list clearly shows that the countries with a high population of Hindus are predominantly Asian, the religion has made its presence felt in other countries in the Americas, Europe and Oceania as well.

¹⁸¹ Internet website <http://www.teachingaboutreligion.org/Backdrop&Context/hinduism.htm> (accessed March 10, 2008)

¹⁸² Internet Website <http://www.teachingaboutreligion.org/Backdrop&Context/hinduism.htm> (accessed March 10, 2008)

Table 2: Countries with highest proportion of Hindus
Source: http://www.adherents.com/largecom/com_hindu.html
(accessed March 15, 2008)

Country	%	Number
Nepal	89	19,000,000
India	79	780,000,000
Mauritius	52	600,000
Guyana	40	300,000
Fiji	38	300,000
Suriname	30	116,000
Bhutan	25	400,000
Trinidad and Tobago	24	300,000
Sri Lanka	15	2,800,000
Bangladesh	11	12,000,000

Countries like Afghanistan, Austria, Belgium, China, France, Germany, Ireland, Italy, Mauritius, Netherlands, New Zealand, Norway, Suriname, and Switzerland have atleast one Hindu temple. Other countries like Australia (40), Barbados (2), Canada (99), Guyana (41), Jamaica (3), Malaysia (8), Nepal (2), Singapore (28), Sri Lanka (2), Sweden (3), Trinidad and Tobago (59), USA (396) and United Kingdom (177) all have varying number of temples, all over one in number¹⁸³. Let us now take a brief look at the religion and its architectural legacy in America, which has perhaps the highest number of Hindu temples outside of India, as seen above.

¹⁸³ Internet Website http://www.indians-abroad.com/pls/dir/dir.show?cat_id=1899 (accessed March 22, 2008)

Cultural relations between India and America opened up in 1780s¹⁸⁴, when trade routes were established between the two countries. This introduction was given an added impetus by foreign travelers and their writings about Asia. By the next century, between 1840 and 1924, immigrants from Asia had begun to make their presence felt in the New World, and eventually, it led to the conversion of some European Americans to these religions, namely Hinduism and Buddhism also began. The ARIS Study of 2001 showed that there were 766,000 Hindu adherents in America at that time (0.4% of the U.S. Population)¹⁸⁵.

While Asian Americans initially began their liturgical activities by using a small home which they renovated into a temple, they slowly advanced to constructing proper shrines and “sacred” places for their worship. Today, almost four hundred temples can be seen all across the American landscape; atleast one in almost every state. In response to the large mass of Hindu temples in the country, The Council of Hindu Temples of North America was setup to act as an advisory body which also helps in the development and promotion of temples in North America.

The temples found outside of India are all examples of the fourth type of *tirtha* - *Manusha Tirtha*, the ones built by men. However, exactly how sacred would these be, what would be the basis for site selection, the consecration of the deity etc, are all questions which bring into question the authenticity and sacredness of these spaces. What kind of awe and reverence would structures like this inspire in the devotee or the pilgrim? What kind of obstacles would the pilgrim endure to get to such a destination? The answer to the first question lies in the belief of the pilgrim or devotee. Far from home, in a foreign land, the devotee’s belief takes the physical shape of a temple albeit in a foreign environment. To the devotee, this destination is the most accessible to

¹⁸⁴ Thomas A Tweed & Stephen Prothero, ed. *Asian Religions in America: A Documentary History*. (New York: Oxford University Press, 1999), 2.

¹⁸⁵ Refer Table 3.

him, considering the confines of international travel. As to the second question, a journey across any foreign land to a Temple destination like that would in all probability have no obstacles akin to the ones historically taken by millions of pilgrims to pledge their faith and allegiance to their God. But that does not in any way decrease the value or intensity of the pilgrim's quest for God. It merely reinvents itself in a different time, in a different place.

Therefore, keeping in mind the importance of pilgrimage in Hinduism, American Hindus constructed two large pilgrimage destinations in the summer of 1977: the Sri Ganesha Temple in Flushing, NY and Sri Venkateswara Temple in Pittsburgh, PA.

The Sri Venkateswara Temple in Pittsburgh, PA was constructed in the South Indian style and dedicated to one of the most popular and sacred pilgrimage sites in India, Tirupati. The temple has a fifty-feet *gopuram* (gateway); it was dedicated by the pouring of water over this *gopuram*¹⁸⁶. The priests of the temple perform daily rituals and ceremonies at the four times: sunrise, noon, sunset and midnight. The temple also functions as a space for the Hindu community's liturgical practices and various special rituals are conducted for the patrons and devotees of the temple. Weddings - conducted in the *kalyana mandapa*, festivals and other ceremonies are also conducted by the priests. The temple also has an interactive website where "orders" for *puja* (worship) can be placed, and "donations" to the temple for this service can be made via credit or debit cards. The temple website also provides DVDs for sale, and offers downloadable forms for its youth camps and Senior Classes. Apart from this, the temple also participates in the community activities like food drives, concerts, religion

¹⁸⁶ Thomas A Tweed & Stephen Prothero, ed. *Asian Religions in America: A Documentary History*. (New York: Oxford University Press, 1999), 294.

classes and singing classes, taking the role of the temple from the principal religious destination it was in India, to a central community figure in America.

The Sri Ganesha Temple in Nashville, TE was constructed in 1982. It was a result of several Asian Indian immigrants in the city in the 1970's getting together to form the Hindu Cultural Centre of Tennessee¹⁸⁷. This group of Hindu enthusiasts were keen to locate a place where they could congregate and celebrate Hindu festivals and rituals together, in large numbers. While they gathered at the First Unitarian Universalist Church¹⁸⁸ for a long time, the growing number of members of the group eventually led to the purchase of land in a picturesque landscape for the construction of a Hindu Temple. The temple was designed by an Indian temple architect and constructed with the donations of the Hindu community in Nashville, who were a set of dedicated volunteers who even today see to the efficient running of the temple and its activities. The temple was also endeavored to be a regional cultural center, providing a platform for cultural and social activities as well as being involved in various social and civic groups in the community¹⁸⁹. The temple offers various services in addition to its religious ones, like Yoga classes, Religion Classes and, curiously, Sunday School. This is a class for school-going children to be introduced to religious studies every Sunday, and is assisted by a library. This new and unconventional uses for the Hindu Temple redefine the role of the Temple complex in the contemporary age.

¹⁸⁷ Thomas A Tweed & Stephen Prothero, ed. *Asian Religions in America: A Documentary History*. (New York: Oxford University Press, 1999), 299.

¹⁸⁸ Thomas A Tweed & Stephen Prothero, ed. *Asian Religions in America: A Documentary History*. (New York: Oxford University Press, 1999), 300.

¹⁸⁹ Thomas A Tweed & Stephen Prothero, ed. *Asian Religions in America: A Documentary History*. (New York: Oxford University Press, 1999), 301.

Table 3: Top Twenty Religions in the United States, 2001

Source: http://www.adherents.com/rel_USA.html#religions

Religion	1990 Est. Adult Pop.	2001 Est. ADULT Pop.	2004 Est. Total Pop.	% of U.S. Pop., 2000	% Change 1990 - 2000
Christianity	151,225,000	159,030,000	224,437,959	76.5%	+5%
Nonreligious/Secular	13,116,000	27,539,000	38,865,604	13.2%	+110%
Judaism	3,137,000	2,831,000	3,995,371	1.3%	-10%
Islam	527,000	1,104,000	1,558,068	0.5%	+109%
Buddhism	401,000	1,082,000	1,527,019	0.5%	+170%
Agnostic	1,186,000	991,000	1,398,592	0.5%	-16%
Atheist		902,000	1,272,986	0.4%	
Hinduism	227,000	766,000	1,081,051	0.4%	+237%
Unitarian Universalist	502,000	629,000	887,703	0.3%	+25%
Wiccan/Pagan/Druid		307,000	433,267	0.1%	
Spiritualist		116,000	163,710	0.05%	
Native American Religion	47,000	103,000	145,363	0.05%	+119%
Baha'i	28,000	84,000	118,549	0.04%	+200%
New Age	20,000	68,000	95,968	0.03%	+240%
Sikhism	13,000	57,000	80,444	0.03%	+338%
Scientology	45,000	55,000	77,621	0.02%	+22%
Humanist	29,000	49,000	69,153	0.02%	+69%
Deity (Deist)	6,000	49,000	69,153	0.02%	+717%
Taoist	23,000	40,000	56,452	0.02%	+74%
Eckankar	18,000	26,000	36,694	0.01%	+44%

APPENDIX B

American Precedents

Blighted economies are most often the main cause for a Church to lose its parish. If the parish of the Church disappears, then the Church ceases to exist, for it needs their support to exist. This was a very common phenomenon in America during the mid-1900s. Then came urban renewal, and neighborhoods and Churches got a fresh lease of life. However, not all Churches. While some Churches got converted from one denomination to the other, depending on the majority of the faith in its community, other Churches got a fresh identity as a completely new use – disconnected with the original, liturgical one.

The National Trust for Historic Preservation has some successful case studies on its website which exemplify this process. A prime example for such a case is the Church Brew Works in Pittsburgh. Previously the Roman Catholic St. John the Baptist Church, the Church Brew Works is today a thriving restaurant and brew pub, run by Sean Casey who bought the run-down church in 1996. Built in 1903 in the blue-collar neighborhood of Lawrenceville, the Church slowly lost its parish as the mills in the area closed down and people moved away. When he bought the church in 1996, it had been shut down for many years and had extensive damage¹⁹⁰. However, despite the extensive damage and the proposed sacrilegious use of the space, the arch-diocese of the Church was involved with the sale and design of the space. Casey also wanted to as much of the original character of the Church as he could, and very few internal spatial changes were made to incorporate the original pew design. One major controversy which arose was the location of the microbrewery in the apse. It served

¹⁹⁰ National Trust for Historic Preservation, <http://www.preservationnation.org/resources/case-studies/historic-houses-of-worship/the-church-brew-works.html> (accessed March 26, 2008)

practical purposes for the ingress and egress of the raw material and did not denote any symbolic meaning. Also, Casey decided to follow a philosophy of highlighting the defining features of the building like the high ceilings, woodwork, and a feeling of airiness. Since he had a background in engineering, he decided to not use a design professional as the proposed ideas were contrary to his own, and diminished a lot of the existing character of the interiors of the Church. Also, in order to install the brewery HVAC equipment, Casey avoided doing any ductwork that would visually spoil the space and retained the loftiness of the interior by installing the pipes out of direct sight¹⁹¹. This has been termed as a successful adaptive reuse of a house of worship which has helped retain the building, and helped the community as well.

The Old St.George Project in Cincinnati is another successful case of a house of worship having a different contemporary use. Built in 1893 as a Roman Catholic Church, the Saint George Church was shut down in 1993 due to a dwindling parish and the threat of the developers' wrecking ball. However, local community members got together and bought the Church in 1994 from the archdiocese. The adaptive reuse project involved the conversion of the church which offered the community a mixture of programs and activities¹⁹². The community rallied around the development of the project and created a community center, spiritual center for interfaith groups, bookstore, library, coffee shop and social resource center. In keeping with the religious theme of the existing structure, the new use was built around beliefs about spiritual and community improvement. The Church's rental space for weddings and banquets was an added bonus. The community also got together to raise the required money to raise funds for the interior and exterior restoration work needed, and today

¹⁹¹ National Trust for Historic Preservation, <http://www.preservationnation.org/resources/case-studies/historic-houses-of-worship/the-church-brew-works.html> (accessed March 26, 2008)

¹⁹² National Trust for Historic Preservation, <http://www.preservationnation.org/resources/case-studies/historic-houses-of-worship/old-st-george.html> (accessed March 26, 2008)

the structure is an integral part of the community. Not only has this helped the region of Clifton Heights become an entertainment district, but the Church's proximity to the University of Cincinnati has also led to the development of student housing and commercial and social centers in the region.

Yet another successful example of a house of worship being converted for contemporary uses is the St. Dominic's Roman Catholic Church in Portland, ME which was built between 1883 and 1893. Today, it houses the Maine Irish Heritage Museum and other secondary community uses. The Church was sold in 1997 to the city, who then sold it to a non-profit to be converted into the Maine Irish Heritage Museum – a use consistent with the cultural milieu of the area, since the erstwhile Church is located in Portland's museum district. The structure has been modified to become an acoustically balanced sanctuary that has seating for over 400 people. Also, a community room has been altered to seat an additional 300 people. The intact stained glass windows in the sanctuary space will be complemented by artwork celebrating Celtic or Irish holidays¹⁹³. The erstwhile Church building today houses a non-profit museum, a library and genealogy areas, as well as an arts and cultural center and community center and will be used for Irish language and dance lessons, lectures on Irish heritage and dance or theater performances¹⁹⁴. The building also has a permanent tenant – the Irish American club, and will be a destination for visitors to understand the history of the Irish immigrants in Maine as well as serving the present community.

¹⁹³ National Trust for Historic Preservation, <http://www.preservationnation.org/resources/case-studies/historic-houses-of-worship/maine-irish-heritage-center.html> (accessed March 26, 2008)

¹⁹⁴ National Trust for Historic Preservation, <http://www.preservationnation.org/resources/case-studies/historic-houses-of-worship/maine-irish-heritage-center.html> (accessed March 26, 2008)

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